

THE ART OF THE POTTER

by the same author

★

OLD ENGLISH PORCELAIN
ENGLISH POTTERY AND PORCELAIN
ENGLISH POTTERY OLD AND NEW

DRESDEN CHINA

LATER CHINESE PORCELAIN
THE CERAMIC ART OF CHINA AND OTHER
COUNTRIES OF THE FAR EAST
GLASS

★

SCIENCE AND THE CREATIVE ARTS

★

THE SACRED FIRE : AN ANTHOLOGY OF ENGLISH POEMS

★

GARDENING HERESIES AND DEVOTIONS

★

by William Bowyer

BROUGHT OUT IN EVIDENCE : AN AUTOBIOGRAPHY

THE ART OF THE POTTER

~~A.N.~~
~~12467~~

a book for the collector
and connoisseur

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by

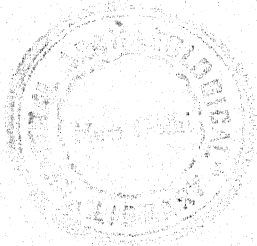
W. B. HONEY

Keeper of the Department of Ceramics
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PREFACE

The principal part of this book is devoted to the illustration and description of some two hundred masterpieces of ceramic art, chosen to display the widest possible range of excellence. Since the book is frankly intended as an anthology of beautiful pots rather than a contribution to serious historical study, it seemed appropriate to group the plates in such a way as to illustrate separately the several aspects of beauty in pottery, under such headings as form, painting, figure-modelling, and so forth. The plates in each group have been arranged for effective harmony and contrast, again without much regard to nationality or historical sequence. Some notes on general principles have been written for each group. This separation into groups is of course quite arbitrary, and the merit of a piece as a whole has generally been its title to inclusion here.

All works of art speak their own language, and are best left to make their impression without overmuch 'explanation' in words. Here, to avoid the intrusion of the officious guide, the captions on the plates have been kept as short as possible, merely satisfying an inevitable curiosity as to date and place of origin. Further descriptions and some informal comments will, however, be found in the list accompanying each group of plates.

It has been my aim in this selection of masterpieces to help to widen and deepen appreciation of all authentic sorts of ceramic art, however various. In furtherance of this intention, I have added three chapters on particular subjects, chosen to display this diversity in its extremest form. No two kinds of excellence could be farther apart than the wild, rough, austere vitality of the later Corean wares, made under conditions of extreme poverty, and the extravagant fancy, elaboration and high finish shown in the European luxury porcelain of the eighteenth century, which was intended for the delight of a leisured class. Though we may prefer one to the other, we must still agree that both were authentic manifestations of the potter's art, and as such can give pleasure to an unprejudiced mind. The forms in each case were influenced by widely different economic, social and other factors, yet both shared a common inspiration and each embodied a genuinely original style.

The same unflinching creative spirit is still at work to-day, when new techniques and new ideals have brought into existence new types of

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ceramic ware. These are sometimes found baffling, even forbidding, by collectors familiar with the older wares, since they differ from all that was made before. But it is certain that they, or some of them, will one day be collected as the older wares are collected now; they will be recognised as of historical as well as artistic importance. In the meantime it is the collector's responsibility to care for them, and they provide an opportunity for him to extend the range of his delight. But to understand and enjoy the newer kinds of modern pottery, and form a true judgement upon them, may well be the collector's most difficult exercise. I have therefore ended this book with a paper attempting an estimate of their value and significance.

Victoria and Albert Museum
London

W. B. HONEY

October, 1944

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I wish to thank the owners of specimens illustrated here for permission to reproduce them. I am particularly indebted to the Director and Secretary of the Victoria and Albert Museum for permission to reproduce official photographs, several of which were made under my direction for the Museum publication *English Pottery Old and New* (1936).

Thanks are also gratefully tendered to the following authors and publishers for permission to include the plates mentioned. For Plate 40B, to the Librairie Ancienne Honoré Champion, Paris (*Corpus Vasorum Antiquorum: Musée du Louvre*). For Plate 50, to the Museum of Modern Art, New York (F. H. Douglas and R. d'Harnoncourt, *Indian Art of the United States*). For Plates 52A, 53B, and 82A and B, to Les Editions Tels, Paris (*Encyclopédie Photographique de l'Art: Musée du Louvre*). For Plate 52B to C. H. Beck'sche Verlagsbuchhandlung, Munich (*Corpus Vasorum Antiquorum: Munich Museum Antiker Kleinkunst*). For Plate 79B to L'Union Centrale des Arts Décoratifs, Paris (*Répertoire de la faïence française*). For Plate 81 to Les Editions Albert Morance, Paris (A. Portier and F. Poncetton, *Les Arts Sauvages: Afrique*). For Plates 89 and 104 to Arthur Jensens Forlag, Copenhagen (K. Flor, *Jais Nielsen Keramik*).

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W. B. H.

To
J. L. DIXON

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I. INTRODUCTION

THE COLLECTOR AND THE COMMUNITY

The practice of collecting objects of art has often been derided by the dull. They taunt the collector with the unreality of his pursuit, pointing out that he buys table wares and never uses them, pays high prices for things intrinsically worthless, and seldom buys anything upon any considered plan. As often as not, they say, he does not even take the trouble to learn when and where his possessions were made. To all this, most collectors will reply that they do not collect on principle or as a public duty, but to get a private and quite useless pleasure for themselves. They collect because they are fond of pottery, or whatever their quarry may be; only a poor-spirited collector will acquire objects that are merely representative or instructive or useful. And in this they are right. Collecting must be inspired by love and understanding. Knowledge and a rational purpose will not do.

It must of course be granted that there are some collectors whose enthusiasm has degenerated into a magpie lust, a mere *cacoethes colligendi*. Others want no more than to be in the fashion, buying at high prices 'decorative porcelain' of safe and accepted kinds in the best shops in St. James's. Some, again, indulge in 'sentiments about sentiments' by buying for the sake of associations plates with the arms of Lord Nelson, or jewelled *cabaret* sets declared (as a rule falsely) to have belonged to Marie Antoinette. Others assemble figures of dogs, or horses, or admirals, out of affection for these subjects, or confine their attention exclusively to teapots or custard-cups of every make and date. Some there are (it must be admitted) whose thoughts are of increasing values and social prestige.

But the true *amateur* collects out of devotion to beauty, though he may never avow it, fondling his 'toys', like the Emperor Ch'ien Lung, with the passion of a lover; and there are many others who are moved by the same emotions, though they have never been in a position to buy. Museum and sale-room delights and the possession of a few fragments have had to satisfy them. These are the true *connoisseurs* and for them this book has been written.

Yet the pursuit of these pleasures has sometimes been challenged by serious-minded critics. What useful purpose, it has been asked, is

served by the acquisition of objects to be stored in cabinets for their own amusement by a leisured class? Can the expenditure of large sums of money on these be justified? Ought not the collection of antique works of art to be left to the State, which would suitably display them for the benefit of all, in museums open to the public? These and other arguments against the private collector were summed up and answered by Sir Alan Barlow in an admirably wise and witty paper read in 1937 to the Oriental Ceramic Society of London. Sir Alan imagined a rebel against the existing social order, coming from one of the depressed areas, asking what justification a collector could have for adding to the amenities of a comfortable existence the possession of a cabinet of Chinese porcelain, kept for his private delectation, while others lacked all the amenities and even some of the necessities of life. The reply suggested was that the collector is helping in the diffusion of knowledge and taste, from which proceed for the general good such amenities as improved design in modern table-wares; for by close familiarity with the best of the older kinds of pottery the collector may develop a sensibility to form and colour and texture hardly possible to one knowing only museum exhibits immured and sterilized in plate-glass cases.

But it may then be asked why this taste, this sensibility to form and colour, should be valued at all. A complete answer to the question would call for a consideration of the whole mystery of created form, a task hardly to be attempted here. We should need to ask, for example, Why do we call the shape of a leopard or a lily or a human body or a pot or piece of carved stone beautiful? Why has any of these things the particular shape it has? and how was that shape produced? how much was it due to accident, or determined by conditions, such as natural or economic laws or the action of measurable physical forces? and how much was due to free creative effort by an artist? It must here suffice to say that certain shapes are called beautiful, and that there is a general agreement about them among people with what is called informed taste. If as regards works of art we say that beauty is the result of design in terms of a medium (a definition which obviously begs several questions) then taste may be described as the faculty by which beauty is recognized. What then is design? We must be content to describe it, not explain it, as the result of a *creative* act, and say that original design is on that account valuable for its own sake.

It is commonly said that 'there is no arguing about taste', but the assertion is often no more than a shield used by people who lack the necessary sensibility and are therefore baffled by works of art of all kinds. For it *is* worth arguing about taste, and there *is* in fact a consensus of opinion about works of art far greater than would be thought

likely in view of the irrational character of the judgement that appraises them. Disputes most often arise when the critic cannot distinguish original from *pastiche* or lacks the experience needed to adjust his point of view to different kinds of object. Worst of all is the narrow-minded 'good taste' that sets a single standard.

For taste must be informed and cultivated as well as sensitive and discriminating. Sir Alan Barlow remarked that 'the greater the knowledge the wider the possibility of appreciation and enjoyment', and this is true, provided the knowledge is of the right kind. I said just now that knowledge is not enough; there must be the kindling flame of a genuine love of works of art. A knowledge of history and names and marks will never serve. But knowledge that is experience belongs to another part of the mind. To know what to look for is a good beginning. To distinguish the various sorts of excellence in form, for instance, or to discriminate between fine colour and crude colour, requires a taste which must be cultivated by properly directed experience. Above all, it is necessary to learn that different periods and different countries each show a different form-preference, as it may be called, into the spirit of which the collector must enter, seeing the ware from its own point of view.

There have always been fashions in collecting, praising one period above all others, and fashions are not always to be despised. Sometimes they mark a nascent enthusiasm and a genuine and important addition to knowledge, as when the early Chinese and Persian wares first became known in the West; but as often they stand for nothing more than the whim of a rich collector, as when yellow grounds were the rage, and 'scale-blue and birds' became the most admired kind of Worcester porcelain. A well-informed collector need not be carried away by fashions of this kind, with their attendant inflated values, nor by the *snobisme* of the 'right' or 'best' period of anything; nor will he be tempted by mere rarity. Since he will trust his own eye and judgement his pleasure will be direct and first-hand, and he will be less likely to be deceived by forgeries, which generally fail for lack of aesthetic merit in form and decoration. Most important of all, breadth of knowledge will enable him to understand better the new and creative styles appearing in his own time. Familiar with change in the past, he will remain open-minded enough to welcome novelty, but with a trained sensibility capable of judging it fairly. He will not judge it by the single standard of the practising potter intent on one kind of excellence only, or by the closed system of the academic critic; nor will he be guilty of the habitually backward-looking attitude of the antiquarian, neglecting and even opposing the interests and well-being of the creative present in a deluded and sentimental regard for

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the past. He will recognize the contemporary effort as the growing point of the living art of the potter, to which he is devoted, and by caring for it he will rise in status from collector to patron.

Equipped in this way with knowledge of the right kind the collector will get from his possessions a wide-embracing deep delight. He will be both *amateur* and *dilettante*, loving and delighting in works of art, as well as a *connoisseur* knowing about them; and if any defence of his activities is called for, it may be said that he serves the community by keeping alive a care for beauty and by acting as patron to the creative modern artist and designer. His devotion to beauty is in any case no mere escapism, but the pursuit of something which is of absolute value for its own sake.

It is hoped that this book, besides giving immediate pleasure, will be of help in forming a catholic taste for pottery such as I have described. Its scope is wide enough to include both East and West, primitive and sophisticated, rare and common. It demonstrates the art of the potter in many aspects, from the unconscious artistry of the medieval craftsman to the deliberately contrived artifice of eighteenth-century luxury wares, illustrating qualities ranging from the warm organic freedom of handwork to the cold perfection of modern wares exquisitely designed for mechanical reproduction.

II. NOTES ON THE TECHNIQUE AND AESTHETICS OF POTTERY

1

MATERIALS AND PROCESSES

The following notes are intended to supply simple answers to technical questions often asked by collectors.

The essential material of all pottery is CLAY (which is a silicate of alumina, containing also varying amounts of combined water, as well as free silica and other substances), baked to a certain degree of hardness. This hardness largely depends upon the intensity and duration of the baking process, which may reach a temperature ranging from about 800°C. for soft earthenware, to 1450° for the final firing of some European porcelains. On being baked the clay first hardens when the water combined with it is driven off by the heat. If the firing is carried beyond a certain temperature the clay, instead of remaining porous (though hardened), will fuse to become vitrified and impervious to liquids; at this point EARTHENWARE becomes STONEWARE. If the heat necessary to vitrify the ware is greatly exceeded or if the clay contains insufficient silica or other refractory ingredient it will melt and soften to the point of collapse.

Clays are naturally either refractory, resisting fusion, or are fusible from the presence of a flux, which may be either metallic (such as an oxide of iron) or alkaline (such as lime and potash). Fire-clays are natural refractory clays containing much silica, used for the boxes ('saggars') in which pottery is often fired, as well as for kiln supports and for crucibles and the like. Refractoriness may be increased by adding to the clay, silica in the form of sand (which diminishes plasticity and as in many Near Eastern wares forbids any but simple shapes), powdered quartz, or (as in the case of English cream-coloured ware) calcined and powdered flint.

Clays may be non-plastic ('short'), or plastic and 'fat' and cohesively retentive of a form into which they may be shaped. They may shrink much or little in the baking; shrinkage is lessened by the addition of

ground-up broken pottery ('grog'), which having already lost its combined water in the fire does not shrink again.

Clays change colour in the fire. Most of them turn buff or red or even, under certain conditions, purple or black, from the presence of iron. Some earths, or ochres, are very rich in iron, and the ferruginous clay colours form one of the most primitive and fundamental resources of the potter. The commoner white-burning clays (such as the 'pipe clays') are usually non-plastic and therefore unsuited to the making of vessels, though useful for surface-washes of 'slip', which is the potter's name for a liquid mixture of clay and water. Calcined flint is also white in colour.

PORCELAIN of the original Chinese type is a variety of translucent vitrified stoneware, made in its developed form from a white-burning refractory clay produced by the decay of a feldspar and called by the Chinese *kaolin* (meaning 'high ridge', from a place where it was found); in England it is also called 'china-clay'. This is fired into porcelain with the help of a less-decayed, fusible, form of the same feldspathic rock, called by the Chinese *pai-tun-tzū* (or *petuntse* in the French eighteenth-century phonetic equivalent), meaning 'little white blocks', from the form in which it was sent to the potter after being pulverized and refined in the district in which it was found. In England it is called 'china-stone' or 'Cornish stone'. The *petuntse* fuses to form a kind of glassy cement holding together the particles of relatively unfusible *kaolin*; the Chinese speak of the two ingredients as the 'bones' and the 'flesh' of the ware.

Kaolinic porcelain is known as true, natural, or hard-paste porcelain—true as opposed to artificial or simulated; natural, since its two chief ingredients are related to each other, as products of the same natural rock; hard-paste apparently because it requires a 'hard fire' or high temperature, to bake it, but also perhaps because it cannot normally be abraded with an ordinary file. True porcelain shows a characteristic smooth and conchoidal, that is to say glossy shell-like, fracture. The so-called 'Chinese soft-paste' (an unfortunate misnomer) is a variety of hard-paste in which some of the *kaolin* was replaced by another ingredient, known to the Chinese as 'slippery stone'; it is fine-grained but opaque.

The early SOFT-PASTE PORCELAINS of Europe were artificial compounds imitating true porcelain with the aid of ground-up glass (sometimes called 'frit'), giving them translucency, mixed with white clay and other substances such as lime, soapstone and the white ash of calcined bones; they were finished with lead-glazes (see below). Soft pastes were fired at low temperatures, and when broken show a dry granular or sugar-like fracture.

The typical modern English porcelain (known in Staffordshire as CHINA) is of hybrid composition, the body containing bone-ash as well as china-clay, the glaze containing lead.

The sandy-bodied buff or whitish earthenwares of the Near East in their more refined forms are sometimes translucent and may also be regarded as artificial porcelain. They were given additional whiteness by a coating of slip, and were covered with a clear alkaline glaze.

Hard-paste, with its closely related feldspathic glaze, has a characteristic fused appearance, suggesting a kind of very hard glass, while soft-paste, with its lead-glaze, and the alkaline-glazed ware, have a wet appearance as if they were covered with a clear, shining oil.

The porous body of earthenware needs sealing with an impervious layer or coating before a vessel made of it can be used to hold liquids. Primitive potters employed for this purpose VARNISHES made of gums or resins, incidentally giving the ware a shiny surface and a deeper colour. The surface of primitive pottery was also sometimes smoothed and polished by rubbing with a stone. POLISHING the surface was used instead of glazing, to deepen the colour and make a smooth surface, on one of the most highly refined of all ceramic wares—the red stoneware made by Böttger at Meissen; here however the immensely hard material called for the use of the lapidary's wheel, on which it was also sometimes cut in the manner of crystal and other hard stones. But fired glazes have been the normal means of rendering a porous body smooth and impervious; though here and on stoneware and porcelain they have been used also for the sake of decoration and cleanliness.

GLAZES are various in nature and appearance, ranging from a faint gloss or 'smear' (due to the accidental presence in the kiln of volatile glaze-material) to a thick more or less transparent layer.

Broadly, glazes fall into two groups. Those of one group, the commonest and most easily produced, are of the same nature as the glass from which vessels are made, consisting of silica in the form of sand or powdered quartz fused with the aid of a flux (such as lime and potash, or in the Near East soda) and commonly including an oxide of lead, making the familiar LEAD-GLAZE. The ALKALINE GLAZES of the Near East were made to adhere to the sandy bodies used by adding to the latter a wash of siliceous slip. These alkaline and lead-glazes lie on the surface of the piece as a distinct layer. Glazes of the other group consist essentially of a fusible earth or rock, of which FELDSPAR and china-stone are the typical ingredients; these are helped to fuse with lime and potash. They are the typical glazes of Chinese stoneware and hard-paste porcelain, and being of the same nature as the fusible ingredient in the body are perfectly united with it. Glazes of the first

group are low- and medium-fired; those of the second group require the full heat of the porcelain-kiln to fuse them.

Some of these glazes show a pattern of fine cracks and fissures, called CRACKLE, caused by an unequal contraction of body and glaze. Originally this was an accident, but the Chinese learnt to obtain the effect by the addition to the glaze of a special ingredient. An unintentional crackle, sometimes visible from the first but also produced by age, and characteristic of some low-fired glazes, is termed CRAZING; this may be an indication of a defect which in severe forms may cause the glaze to flake away from the body.

A TIN-GLAZE (or 'tin-enamel'), once widely used on maiolica, faience, and delftware, is a potash-lead glaze made white and opaque with oxide (ashes) of tin. A second covering of clear lead-glaze was sometimes added to the tin-glaze. Opacity and whiteness, as well as a matt surface, have been given to modern glazes by the admixture of china-clay and other substances.

A SALT-GLAZE is added to stoneware by throwing common salt (sodium chloride) into the hot kiln; the fumes produced unite with the surface of the piece to form with the clay a very hard glaze of the nature of sodium silicate.

Glazes may be coloured by the addition of metallic oxides, usually found as minerals. Vegetable and other colours of organic origin cannot of course be used, as they are destroyed by heat; and even some mineral colours familiar to the painter in oils (such as vermilion or cinnabar red and other sulphides) are not available, for the same reason, though sometimes employed for UNFIRED PAINTING on tomb-wares and others not intended for use.

The range of GLAZE-COLOURING-AGENTS available to the potter naturally depends on the type of glaze in use. Thus the high temperature at which the glaze of porcelain is fired practically limits the colours to those given by iron, copper, and cobalt. The first-named gives colours varying with the atmosphere of the kiln, whether 'oxidizing' on account of the free admission of air; or 'reducing' when the supply of air is limited and smoke is produced; this imperfect combustion of the fuel gives rise to carbon monoxide, which takes up oxygen from (or 'reduces') whatever oxide is exposed to it in the hot kiln. In a reducing atmosphere iron gives green and grey-green ('celadon') ferrous oxide glazes, while yellows and russet browns and blacks are obtained from the ferric oxide produced under oxidizing conditions. The well-known Chinese 'mirror-black' glaze is said to have been made from iron with the addition of cobalt and possibly also manganese. Copper compounds under certain conditions in a reducing atmosphere will give a blood-red ('*sang-de-boeuf*'), due it is stated to metallic

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copper in a fine state of division; cuprous oxide, however, gives an Indian red and this also would be formed in a reducing atmosphere. Cobalt gives its well-known blue over a wide range of temperatures.

The same oxides are used for PAINTING UNDER THE GLAZE ON PORCELAIN and high-fired stoneware. In relatively recent times, chromium has been used to produce a somewhat lifeless grey-green pigment, while titanium and iridium have given a range of fine greys and blacks for this purpose.

Colouring agents for use with the medium-fired and low-fired lead and alkaline glazes are more numerous, though here again the potter has for long depended upon four metals only—iron, copper, manganese and cobalt. These were known to the Ancient Egyptians and have continued to be used by potters ever since. The relatively rare cobalt blue has seldom been used by peasant-potters, but the others have been very widely known, and the characteristic copper-green and yellow-brown from iron have been the typical 'common' glazes.

Copper in a glaze containing much lead gives a leaf- or emerald-green, but in an alkaline glaze a turquoise-green or -blue. Cobalt gives its blue in both glazes. Transparent yellows and browns are obtained from iron, while antimony gives an opaque yellow. Manganese gives a purple or violet or even a pink in an alkaline medium, but a peculiar brown in a lead glaze. The fine Egyptian and Near-Eastern black underglaze pigment was obtained from a mixture of manganese and iron with the possible addition of copper. The same oxides, singly or blended together, or mixed with varying amounts of an opaque white obtained from arsenic, and of lead, zinc or other special fluxes, are used for painting over the glaze; such low-fired pigments are known as ENAMELS, a word unfortunately sometimes used also for all sorts of glazes and easily fusible glass and especially for the white tin-glaze. Overglaze enamel-colours include, besides those already mentioned, an important rose-pink or crimson-purple obtained from gold; in modern times uranium has been used to give a vivid orange, and chromium a dull pink or maroon. GILDING is fired on the glaze in the same low-temperature 'muffle-kiln' as the enamels.

Thus PAINTING is done on the more or less absorbent surface of unglazed pottery or an unfired tin-glaze, or over the glassy surface of a fired glaze.

Mention should be made of a rare use of colouring oxides in STAINING WHITE STONEWARE AND PORCELAIN BODIES; pale green, lilac and blue stains have been used at Meissen, by Josiah Wedgwood in his jasper ware and, together with pale browns and a pink, at Nymphenburg, Wedgwood's, and other modern factories. A tin-glaze may also be stained to give a range of opaque colours.

LUSTRE-PIGMENTS are painted over the glaze and fired in a smoky atmosphere which reduces them to a metallic film, sometimes so thin as to be iridescent. Copper (in a medium containing a silver salt) is the commonest lustre, but platinum, which gives the appearance of silver, gold, which gives a pink lustre, and bismuth, which produces a slimy mother-of-pearl, have also been used in modern times.

THE PREPARATION OF THE MATERIALS of pottery may be said to begin in most cases, after their digging or mining, with their prolonged exposure to the weather, and consequent softening and breaking down. Rocks used as ingredients are pulverized by hand or by machinery, which in the older potteries was often driven by water-power. The weathered and ground-up materials were formerly then subjected to a process called LEVIGATION. In this they were mixed with water to form a mud in which the finer particles were held in suspension while the coarser ones sank to form a sediment at the bottom. The muddy liquid was drawn off and the fine particles were allowed to settle; the clear water was then poured away, and the fine clay left behind was dried to a suitably plastic condition. The process of stirring, drawing off and settling could be repeated in a succession of basins or tanks, each slightly lower than the last, into which in turn the muddy liquid, containing finer and finer particles, could be drawn away, until the final settling tank was reached. Before the potter's clay is ready to be shaped it needs to be beaten by hand into a homogeneous mass, free from enclosed air, by a process called WEDGING; in this a lump of clay is repeatedly cut into slices which are re-incorporated into the mass by forcibly throwing it down on a table or bench. At the present time, in factories, the grinding, refining, and mixing of the materials of a pottery body are done with the aid of machinery and sieves through which the clay is powerfully forced.

Glazes containing silica, lead and alkali (which is often hygroscopic) are generally fused ('fritted') to form a glass, which is ground up and mixed with water before application to the body of the ware by dipping or spraying. A coating of white or coloured slip may have been previously applied in the same way. Feldspathic glazes are ground and mixed with lime and potash before application in the usual way. It is customary in the West to fire the body to an absorbent BISCUIT before applying the glaze by dipping the piece, but porcelain in the East and some primitive wares are glazed on the 'raw' or unfired body. A primitive lead glaze was produced in this way by dusting the damp unfired pot with powdered galena, a natural sulphide of lead.

Various methods have been used to keep apart passages of different coloured glazes on the same piece. Moulded or applied ridges and

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knife-cut lines, forming dykes and ditches, and painted lines of grease and manganese (Spanish, *cuerda seca*, 'dry cord') have been used for this purpose.

The free application of the glaze and its irregular flow on fusing, as well as the broken colour produced by 'impure' ingredients and the chances of the fire, are characteristic of handwork and of pottery made before the general introduction of standardising, machinery and mass-production. Modern machinery and methods aim at the production of a body and a glaze that shall be uniformly perfect.

KILNS and firing-places have varied widely, ranging from a heap of brushwood kindled in the open (as in Africa) or even an open domestic hearth (as sometimes in Japan) to a tunnel many yards long, heated by electricity, through which the wares are slowly passed in a continuous stream. In the still-current terms introduced by Brongniart, the hottest kiln, used for firing the glaze of hard-paste porcelain, is called the *grand-feu*; a somewhat less fiercely heated kiln is the *demi-grand-feu*; while the closed or muffle-kiln used for melting low-fired glazes and over-glaze enamels is called the *petit-feu*. In some of the older kilns the wares were fully exposed to the flames of the kiln, with the exciting but uncertain prospect of glaze-effects of rare beauty. But they have more commonly been protected in fire-clay boxes ('saggars'). The contents of a kiln are packed on fire-clay slabs arranged in tiers and separated by vertical supports or props; or the saggars are built into piles. Vessels are sometimes placed singly, resting on little heaps of sand, or in vertical piles separated by 'stilts' or 'cockspurs' of refractory clay; plates and dishes may be supported and kept apart by pegs thrust through holes in the sides of cylindrical saggars.

An excellent account of the origins of pottery is given by H. S. Harrison, in *Pots and Pans* (1928). For an admirably illustrated description of the technique of pottery-making by hand, Bernard Leach, *A Potter's Book* (2nd edition, 1945), may be consulted.

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The shape of a pottery vessel is determined primarily by the use for which it is intended and by the plasticity and other properties of the clay from which it is formed; on these properties depends the technique of its making, and this in turn limits the range of forms in which it can be made. The special character of a pottery form as a satisfying composition of mass and profile, that is to say, its style, is also governed by a more or less unconscious inheritance of racial preferences, by fashions deliberately followed, and by the individual taste and judgment of the potter.

A pottery vessel may be freely shaped by one or more of several methods. The most primitive wares are hand-made or -modelled (1), formed by building-up ('coiling') ropes or rolls of clay to produce a vessel usually circular in plan, whose walls may be made compact by beating, and whose surface may be left with a rough and energetic texture or smoothed or polished to a refined and delicate one. There are practically no restrictions on the pottery forms so made, save those imposed by the consistency of moist clay and its liability to deformation in the heat of the fire in which it is baked. Convenience and the avoidance of angles liable to develop cracks in the fire commonly dictated a round or circular plan. A technical advance was made when a device was introduced for rotating the pot while it was being built, on a horizontal pivoted table or disc (2), making it easier to produce a circular vessel; this 'slow wheel' presumably led to the invention of the fully-developed potter's wheel. The shaping of a piece of pottery now became essentially an act of collaboration between the craftsman and a mass of wet clay rapidly spinning on a flat horizontal surface. A centrifugal urge imparted to the clay by the movement of the wheel is controlled by the hands of the potter; the material is hollowed out and allowed to open or forcibly closed in, raised or pressed down, to form a vessel whose symmetry about its vertical axis speaks of its origin in a rotating movement, while the horizontal ridges commonly left by the potter's fingers testify to the power by which that movement was controlled. Forms so made may of course be cut or pressed or manipulated in various ways, but remain substantially symmetrical about a vertical line (3).

(1) *Plates 1, 2A and B, 15A*; (2) *Plates 3, 51*; (3) *Plates 14A and B, 119B.*

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Mechanical devices have in modern times been brought to the aid of the thrower. These include the 'profile' or templet, by which the outline of a vessel's body or foot may be tested and brought by throwing or turning to a desired shape. The 'jolley' is a convex mould placed upon the wheel to form the inside shape of plates and dishes. The 'jigger' is a hollow mould used in the same way in the making of cups and bowls; a lump of clay placed in the rotating mould (which gives the outside shape) is forced or stamped into shape by a plunger.

The technique of shaping vessels by 'pressing' them by hand into hollow moulds, which were perhaps originally of basket work, and were eventually made of stone or baked clay or plaster-of-paris, is probably as old as the potter's art itself. Four-sided and similar vessels not symmetrical about a central line may be made by joining with clay and water ('luting with slip') portions previously moulded or shaped by pressing the clay into flat sheets. By a relatively modern method of making such vessels and others, called 'casting', a liquid mixture of clay and water is poured into a porous plaster piece-mould which absorbs water and gradually becomes lined with a coating of solid clay; when this is sufficiently thick the superfluous liquid is poured away and after an interval for drying the mould is taken apart. Clay may of course be modelled free-hand into figures or ornament of many kinds; but this method requires that each specimen shall be separately made, an original work, and for reasons of economy pottery figures have generally been made from moulds, themselves made from models.

The shaping of a piece of pottery is not always complete when it has been thrown or moulded. It is always left for a time to dry, and when hardened sufficiently to become in the potter's term 'leather-hard' it is commonly returned to the wheel or attached to a lathe of some kind on which its foot may be hollowed, or its walls reduced in thickness, if desired, with a turner's cutting tool. In that condition it may be trimmed, pared, scraped or smoothed. In fact the walls of a vessel may be made of 'egg-shell' thinness only by paring it down after it has been dried to leather-hardness.

Pottery is rapidly made in moulds by pressing or casting or stamping as described above, but the peculiar virtues of ceramic form are sometimes lost in these processes, which are apt to be used for the imitation of work in other materials. Potters have indeed at all times been inclined to take suggestions for shape from other materials—either those of the vessels their work was replacing, such as baskets (1), gourds (2) and skins, among primitive peoples; or those thought nobler,

THE ART OF THE POTTER

such as bronze, silver (1) and semi-precious and other stones (2). But these the potter has generally been able to interpret in terms of his plastic material, clay.

However closely the potter may follow the requirements of use, the form in which he makes a vessel can vary in an infinite number of details, and in consequence of these his work will not only embody a style peculiar to his country and period, but assume the character of a piece of abstract sculpture. In the curves of a profile, in the form of a handle and its placing and manner of attachment (3), and in many other ways, there is opportunity for the exercise of a creative artistry which has often been no more conscious or deliberate than a sense of good workmanship or a gesture of craftsmanlike pride. Thus pottery forms may be monumental (4) or graceful (5); solidly quiet and matter-of-fact (6), or delicate and nervously sensitive (7). They may appear to be cold and still, or actively growing, dynamic, bursting, swiftly rotating or slowly ascending as they turn. Often it will be found that the massive reposefulness of the base of a pot passes naturally, as if growing, into the active movement or flowering of an upper part, where lip, spout, handles or the like provide incident and the opportunity for lively invention (8). Every form should be appropriate to its material, which may vary from a strong coarse earthenware, roughly glazed, to the fine-textured, glittering and sophisticated porcelain; each may be beautiful in its own way.

Broadly, it may be said that pottery-forms fall into two classes: there are those whose outlines appear to have been coldly and severely calculated, though in fact never fully determined by any mathematical formula; and others which have an organic freedom of outline as of something living and growing. Typical of the former are those made familiar in Greek art, which have received the name of Classical (9), while the pottery of the Far East makes the most various use of forms not restricted in this way; a Chinese vase included in this series of plates (10) is a remarkable instance of the alteration of the Classical proportions, in accordance with the Chinese taste, in a shape obviously derived from the West. The 'balance' and 'measured' proportions instinctively demanded by Western taste are thus often absent in Far Eastern work, and especially in that of Japan, where an extreme 'disproportion' is sometimes favoured. In the West, on the other hand, a profile will sometimes be built up as it were architecturally, of contrasted curves, with sharp angles to give accent (11).

(1) *Plates 23B, 123*; (2) *Plate 2B*; (3) *Plates 6, 8, etc*; (4) *Plates 1, 15, 24*; (5) *Plates 14B, 21, 22A*; (6) *Plate 11B*; (7) *Plates 4A, 5A, 20A and B*; (8) *Plate 16*; (9) *Plates 52, 53*; (10) *Plate 12*; (11) *Plates 9B, 54*.

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Forms also vary in their final character in accordance with the method used in their making. Thus the thrown pot as it leaves the potter's hands will invariably show slight 'organic' irregularities in its profile, such as horizontal ridges more or less marked (1), or a departure from perfect symmetry, while moulding or casting from a predetermined design will produce shapes that are mechanically perfect (2). The cast or moulded shape need not resemble a thrown one, and may be calculated with almost mathematical precision and delicacy—virtues to be set against the loss of the organic freedom of the thrown pot; and while turning may be boldly used to give a vivid and energetic pattern of sharp ridges (3), it may also be treated as a means of reducing a thrown shape to a smooth 'perfection' of outline (sometimes to its great loss) or used to cut a profile in the form of an architectural moulding (4).

Though the form of a piece of pottery may be referred to, as hitherto in these notes, in terms of its profile, it owes its aesthetic appeal more strictly speaking to its three-dimensional nature. This may bring excellence in two ways. A pot may be praised for its visual qualities as a complex of proportioned volumes rising from a foot whose breadth or slenderness commonly influences the formal character of the whole piece (5); or it may give a more subtle satisfaction, scarcely to be gained without handling, in the balance or disposition of its weight and thickness, in the fining of edges and the thickening of walls (6), or the gathering of clay in a substantial foot.

NOTES ON THE ILLUSTRATIONS

The following twenty-four plates have been chosen to bring together a series of varied specimens whose forms are of interest for their own sake. They are compositions in line and mass, and as such are examples of what is usually called abstract art, though it would be better termed non-representational. They have value of the same order as that of music; and the description 'frozen music', which has been applied to architecture, would in fact be equally appropriate here. Most, it is hoped, will be found to have that element of strangeness in their beauty, that touch of exaggeration or surprise, which is one of the marks of creative work in every art.

(1) *Plates 6, 15B, 34, 140, etc*; (2) *Plate 24*; (3) *Plate 33A*; (4) *Plate 4B*; (5) *Plates 18A and B*; (6) *Plates 5B, 13A, 20A*.

All objects not otherwise described are in the collections of the Victoria and Albert Museum.

Plate 1. EGYPTIAN; PRE-DYNASTIC. About 4000-3500 B.C. Hand-modelled polished red earthenware, with black top produced, it is believed, by inverting the pot in the hot ashes of the fire in which it had been baked. Height, 21 in.

This noble jar stands fittingly at the beginning of this series. Actually the oldest piece included, it looks back to a long line of still more ancient precursors in hand-modelled pottery. It may stand too as the type and forerunner of all such wares made by primitive peoples, and as is often the case with early pottery its form seems to have been suggested by an example in carved stone. It may be compared with the modern vase here included as Plate 24, which at a glance might appear to resemble it. But while this Egyptian vase, for all its refinement, shows a certain organic lack of symmetry, the other is remarkable for a cool almost mechanical precision in its seemingly calculated proportions. It belongs to an entirely different category of forms, and a whole world of wheel-thrown pottery lies between them.

Plate 2A. EARLY BRONZE AGE, from Tarradale, Ross-shire, about 1800 B.C. Hand-modelled grey-brown earthenware with black core. Height, $5\frac{3}{4}$ in.

Though lacking some of its upper part this jar, with its sensitive profile and simple impressed decoration, is a beautiful and typical example of the 'beakers' made by the invaders who reached Britain from the Continent about 2000 B.C., bringing with them the culture of the Bronze Age.

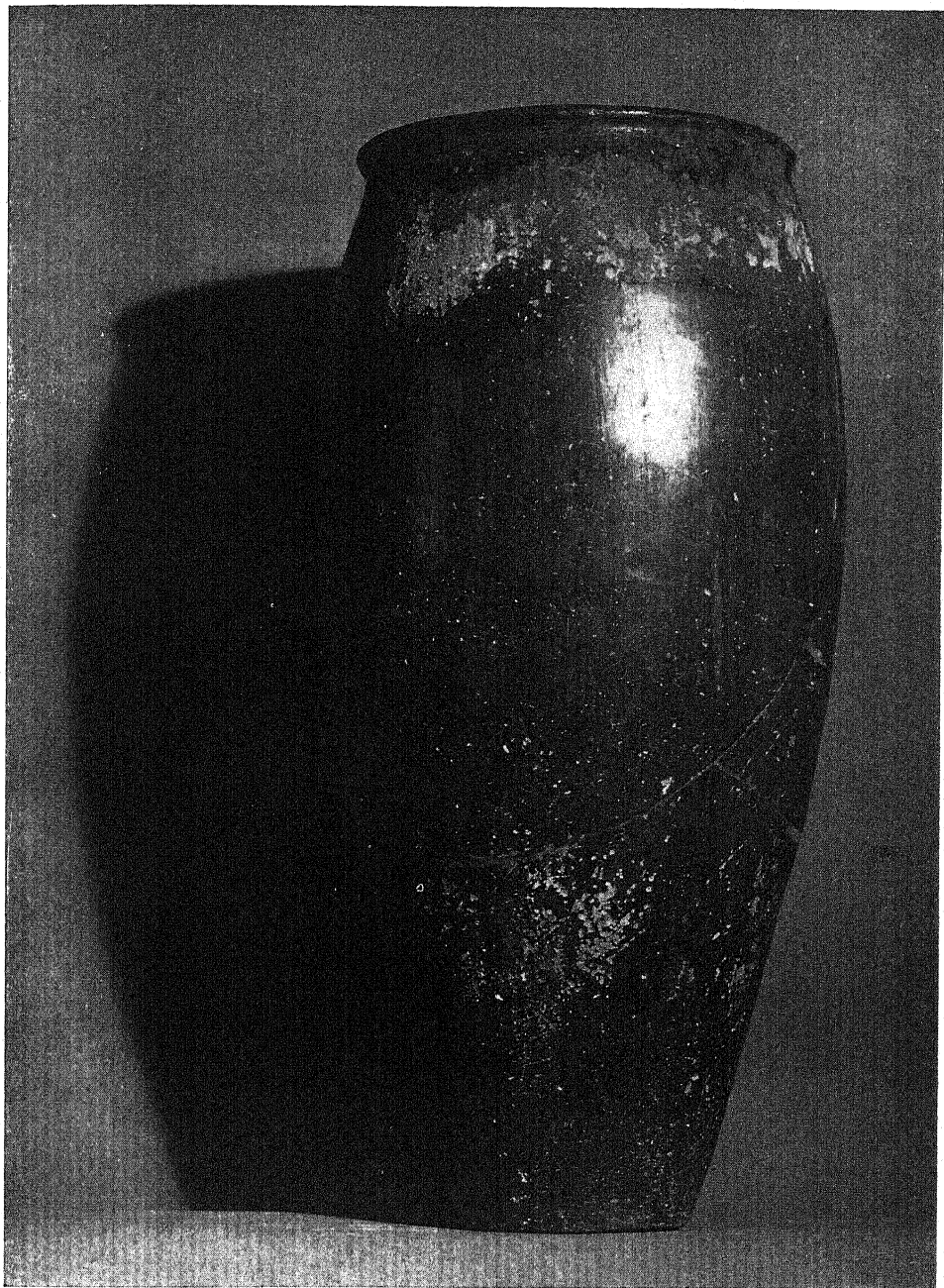
Plate 2B. FROM NORTH-WEST INDIA, PRE-HISTORIC. Probably 3rd millennium B.C. Hand-modelled polished red earthenware. Diameter, 6 in.

Nothing is known of the makers of this ware, though I am told that kindred types have been found on various other sites in Western Asia. The shapes again suggest the imitation, familiar in Egyptian pottery and glass, of examples in carved stone or alabaster. Here both the profile and the decoration of wavy lines are of the utmost refinement.

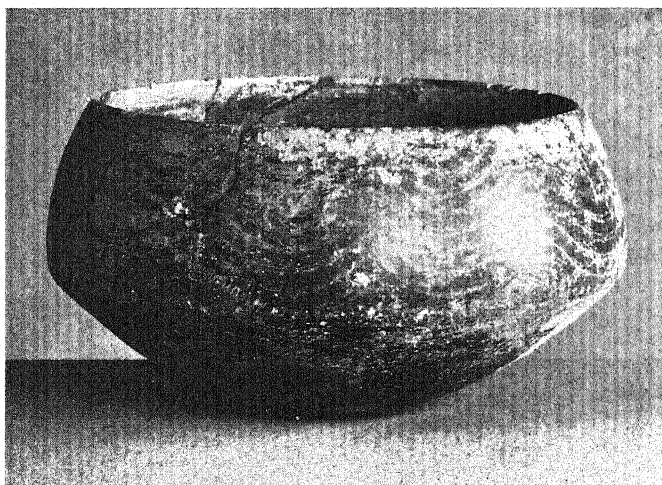
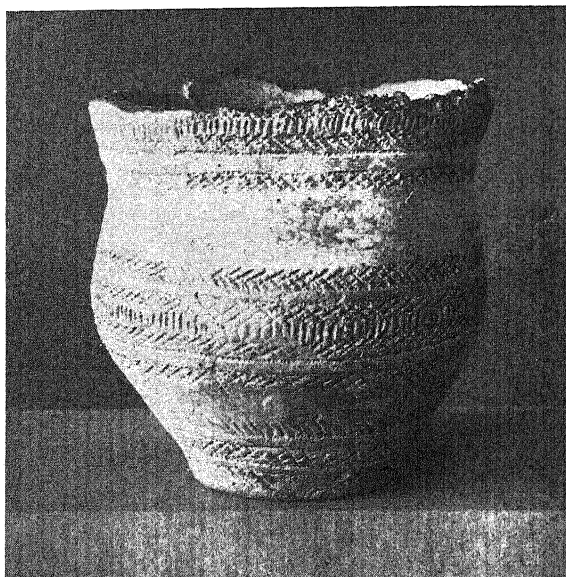
Plate 3. FROM NIHAVAND, IN WESTERN PERSIA. Perhaps 2500 B.C. Grey earthenware, hand-modelled or made on a 'slow-wheel'. Height, $18\frac{1}{2}$ in.

Though the forms of these Nihavand funeral urns show only a limited range of types, they are always finely wrought and monumental.

Plate 4A. FROM CYPRUS; LATE BRONZE AGE. Perhaps 1500 B.C. Wheel-made polished red earthenware. Height, $12\frac{3}{8}$ in.



1. EGYPTIAN, PRE-DYNASTIC

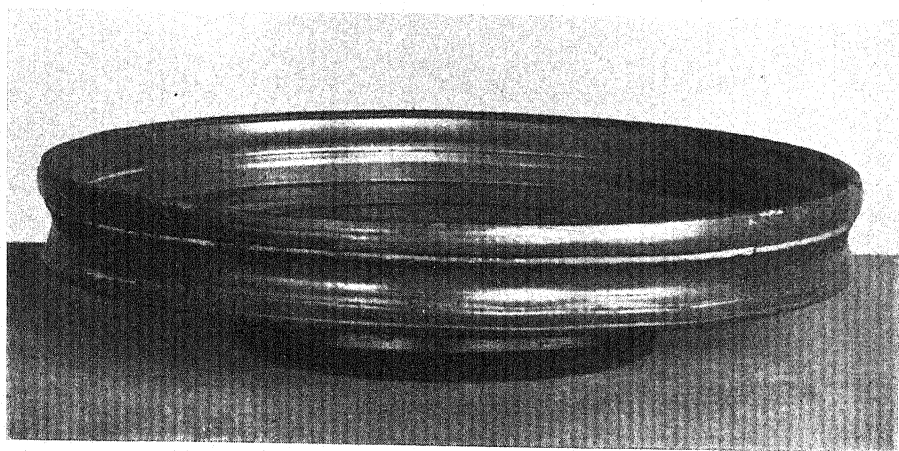
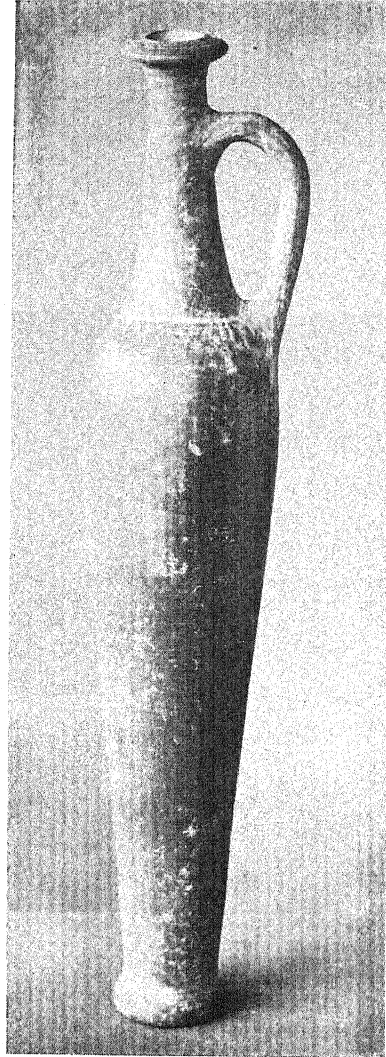


2A. FROM SCOTLAND, BRONZE AGE

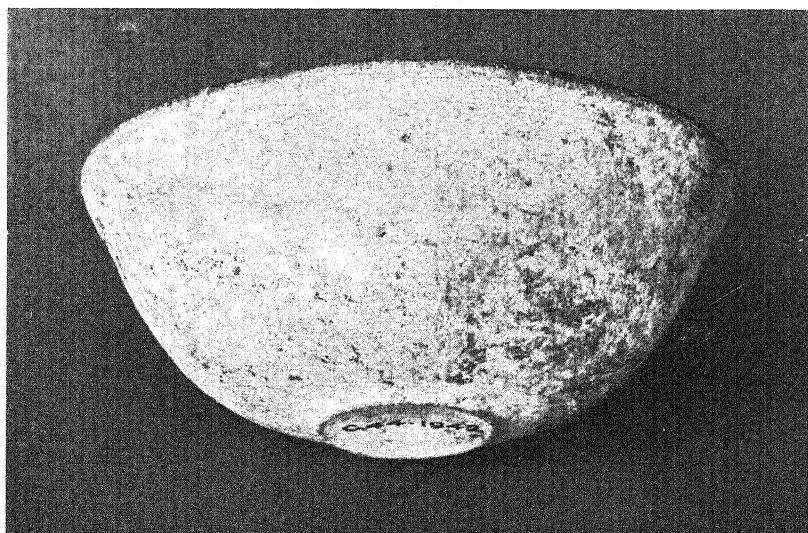
2B. PRE-HISTORIC INDIAN



5. PERSIAN, ABOUT 2500 B.C.

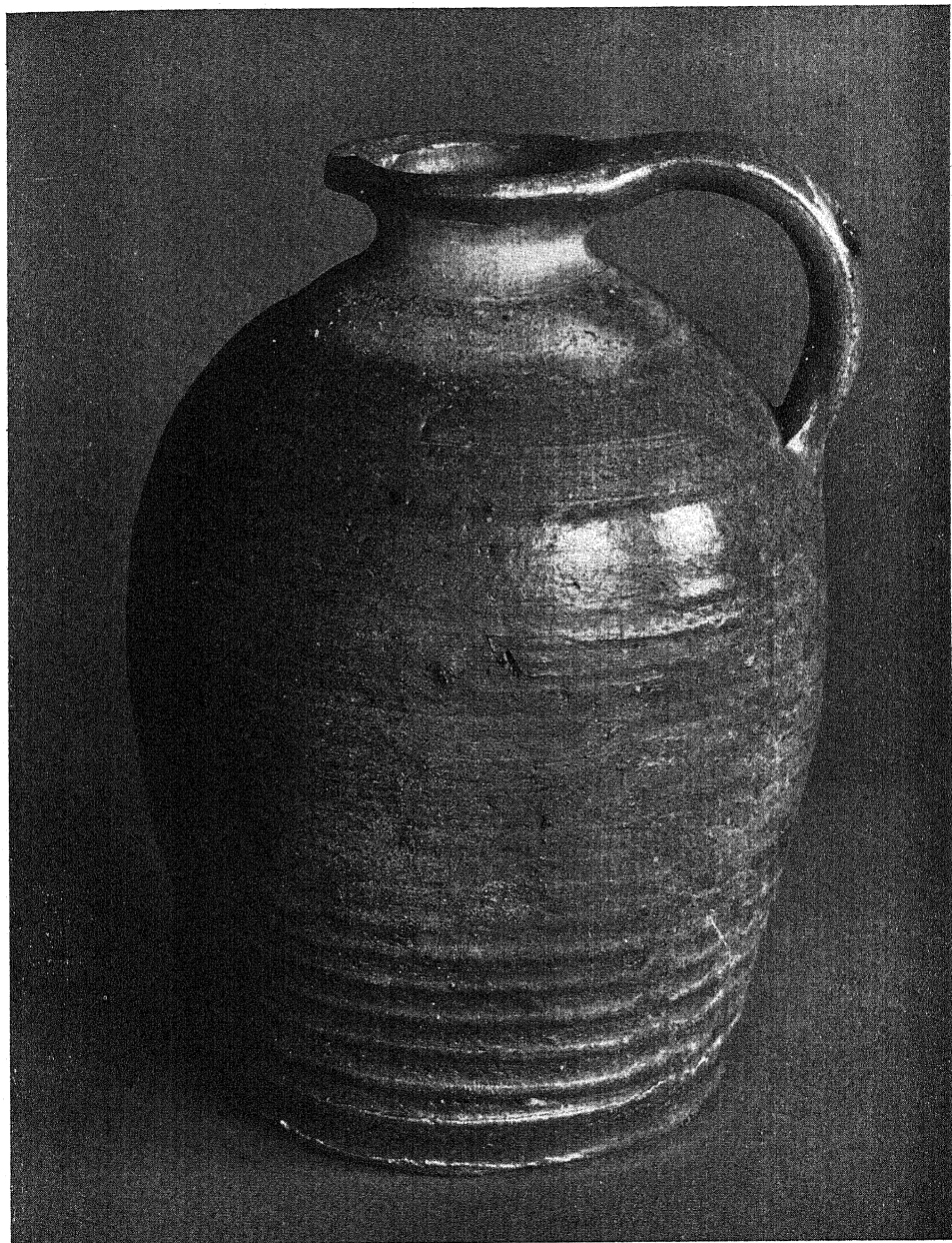


4A. FROM CYPRUS. BRONZE AGE

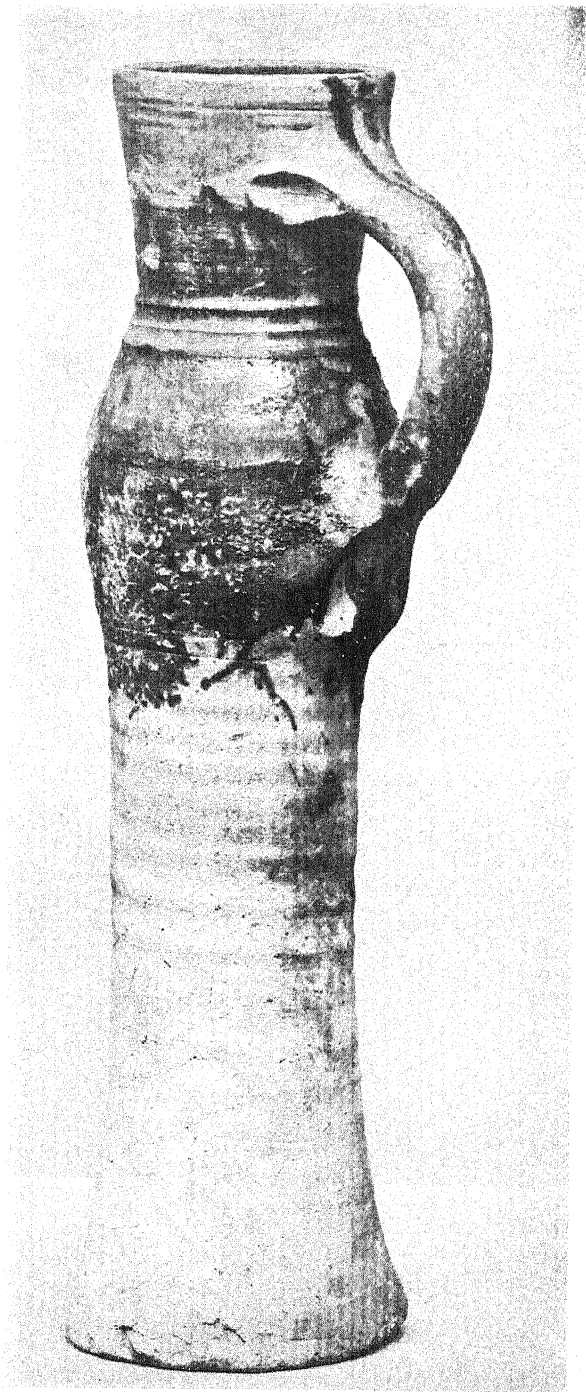


5A. ROMANO-BRITISH
5B. FROM CYPRUS, MIDDLE IRON AGE

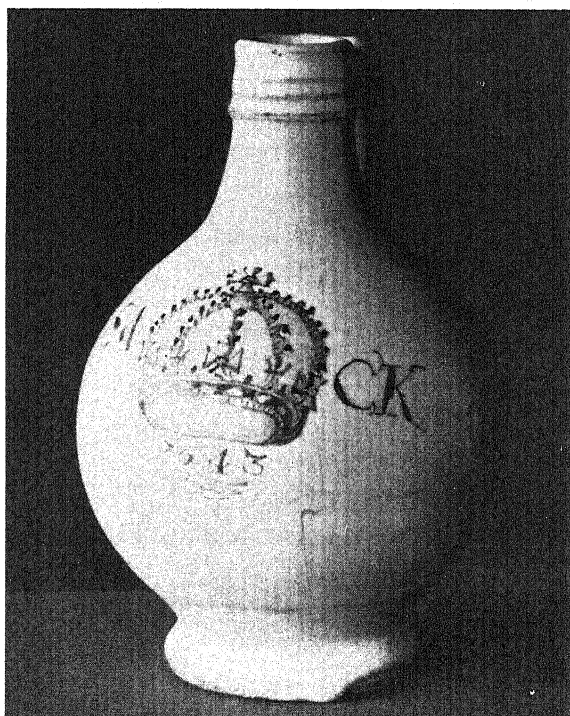




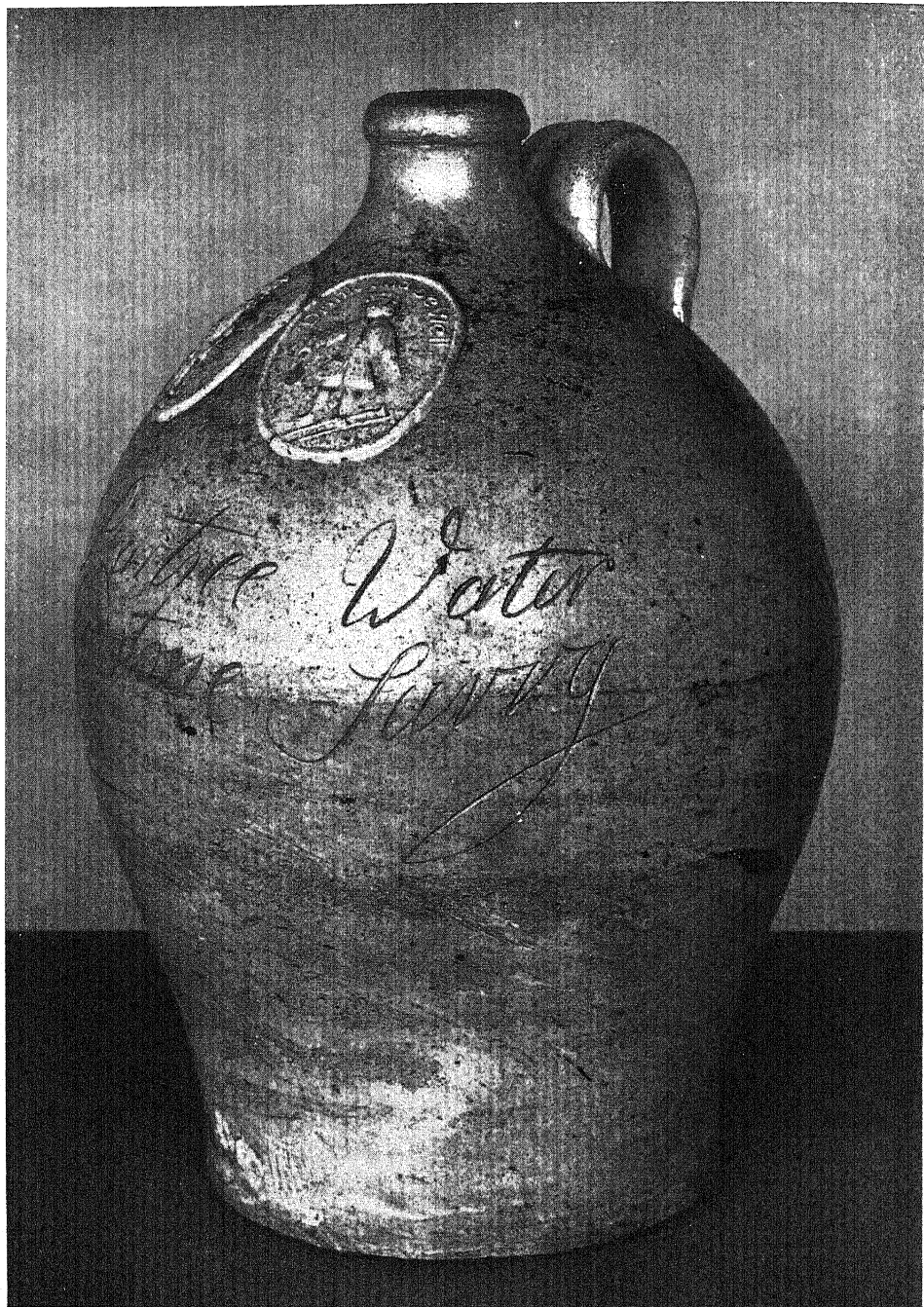
7. MODERN FRENCH



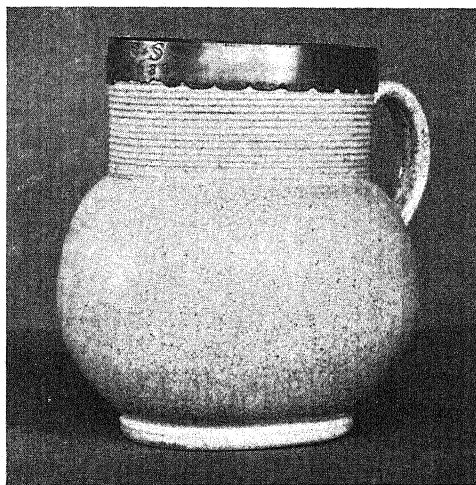
8. ENGLISH, MEDIEVAL



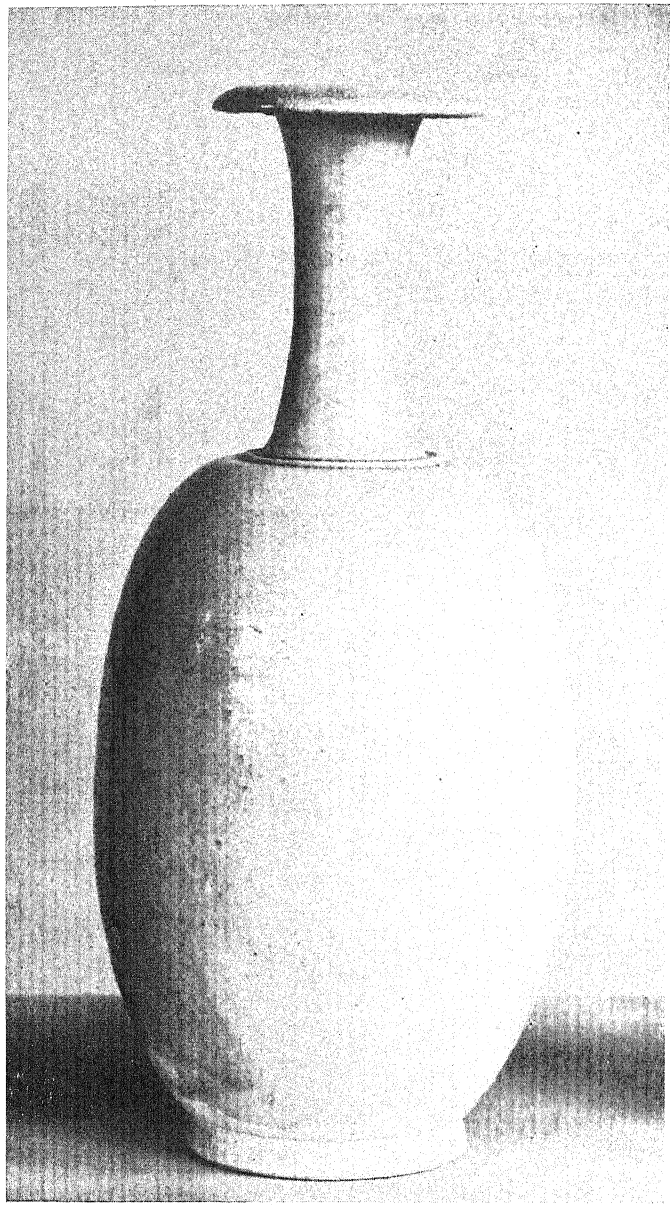
9A, B. ENGLISH, TUDOR
9C. ENGLISH (LAMBETH), 17TH CENTURY



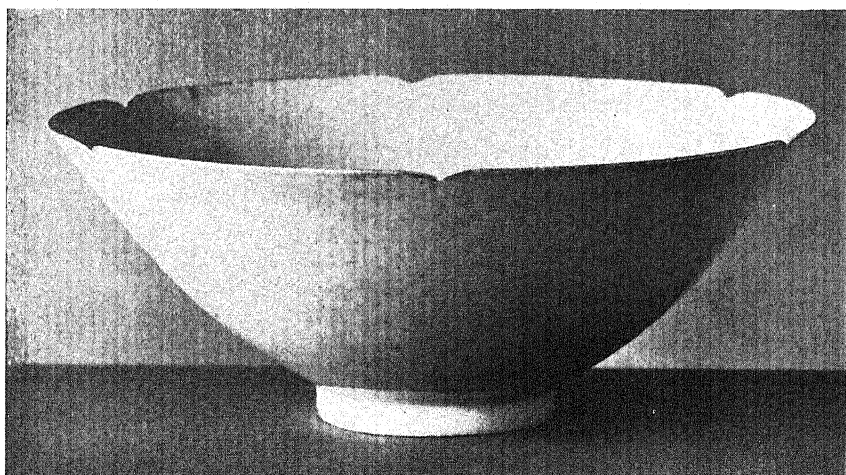
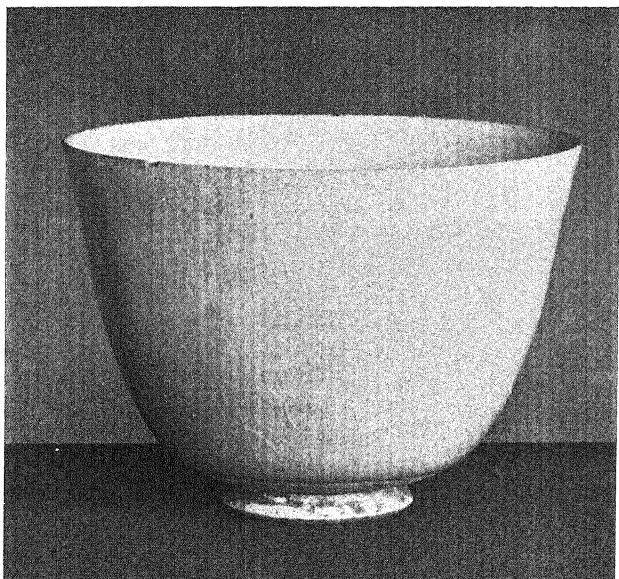
10. ENGLISH, 18TH CENTURY



11A. ENGLISH (FULHAM), 17TH CENTURY
11B. ENGLISH (NOTTINGHAM), 18TH CENTURY

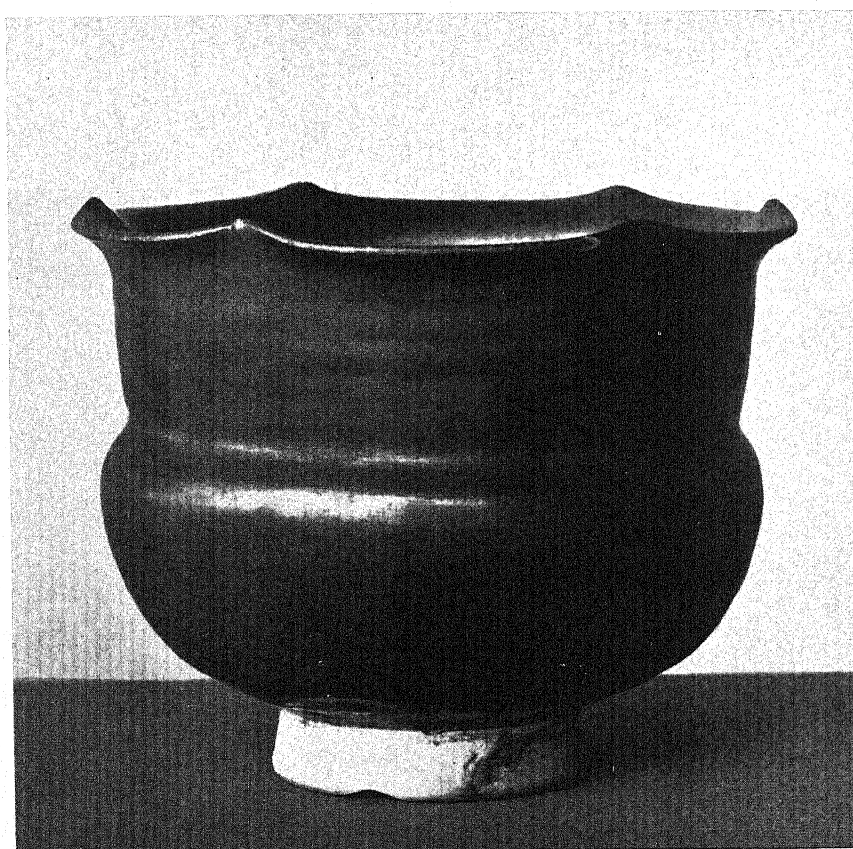
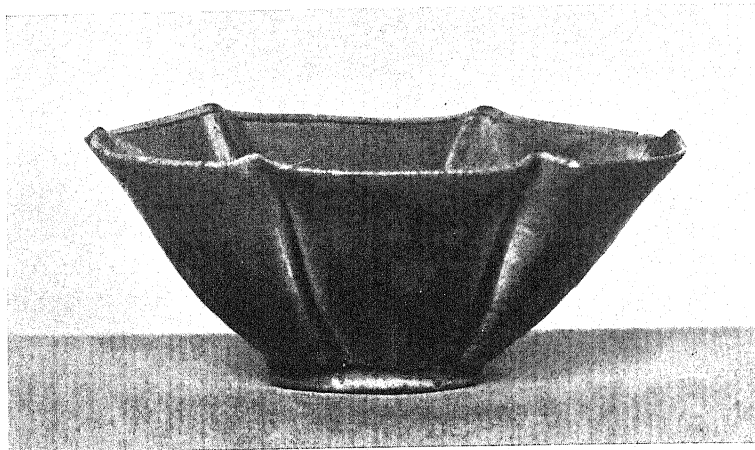


12. CHINESE, T'ANG PERIOD



15A. CHINESE, T'ANG PERIOD

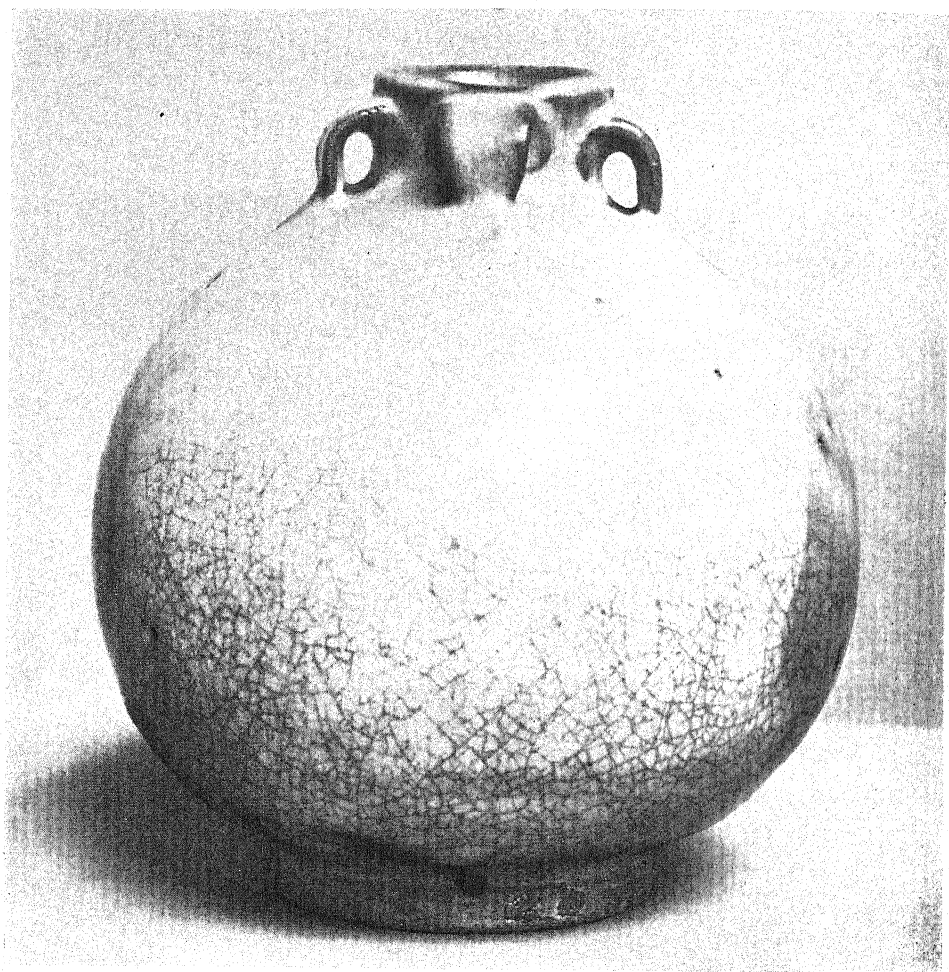
15B. CHINESE, S'UNG PERIOD



14A. COREAN, 13TH CENTURY

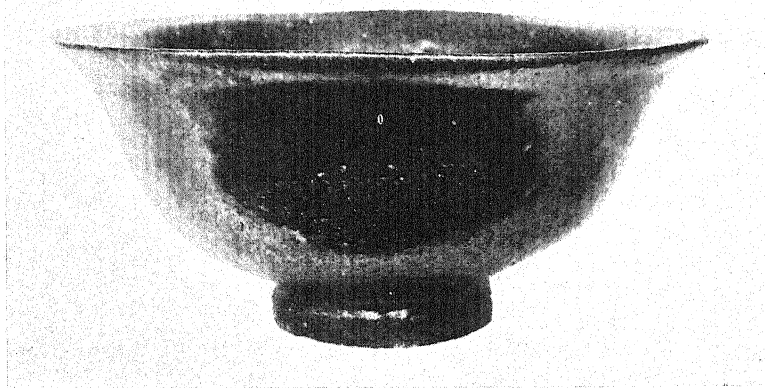


15A, B. JAPANESE. PROBABLY 17TH CENTURY

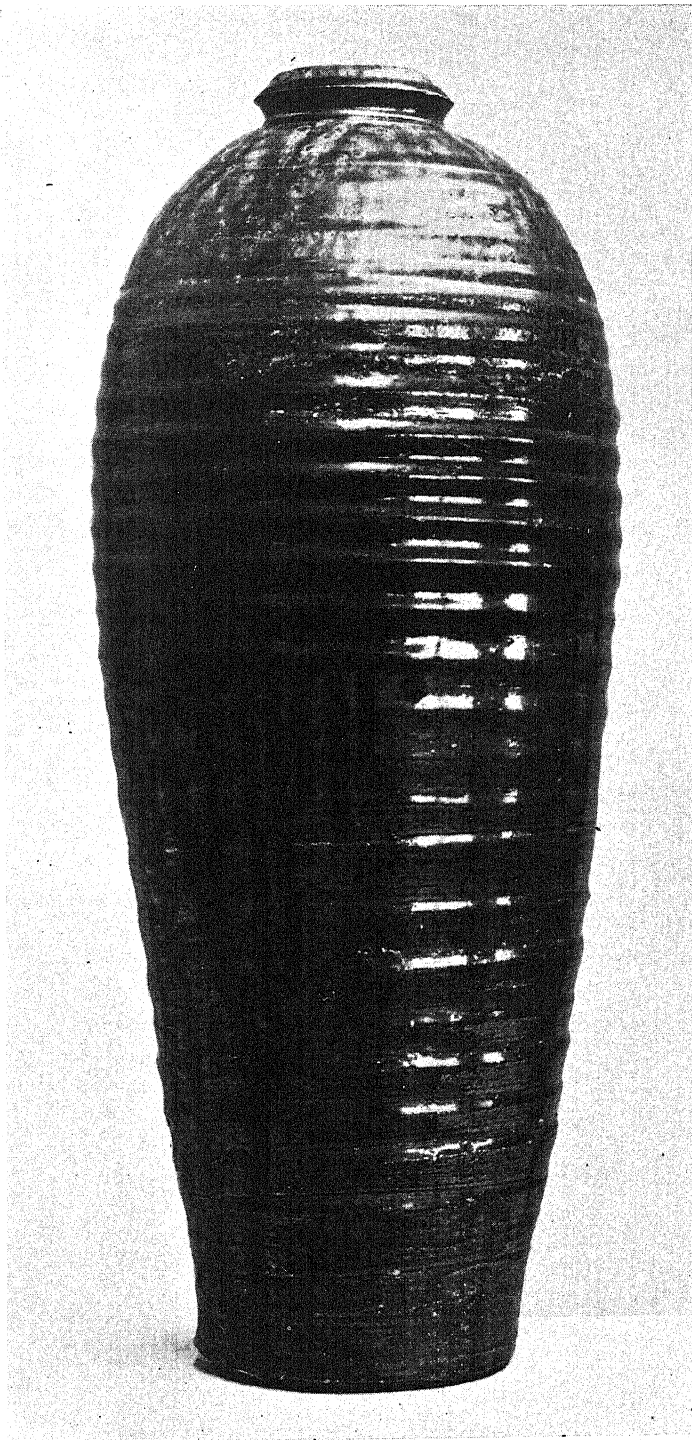




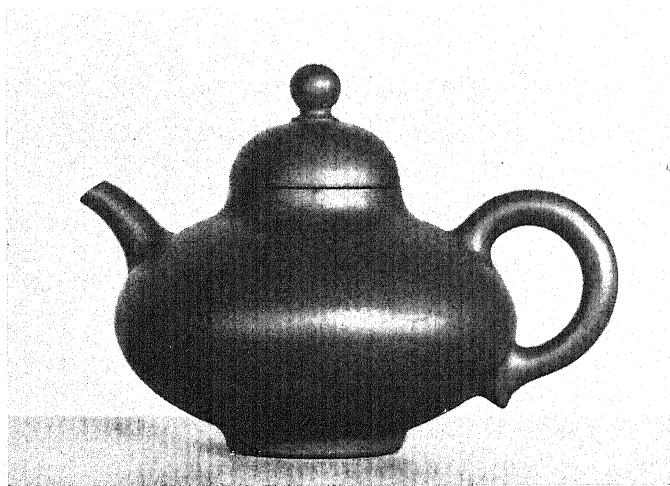
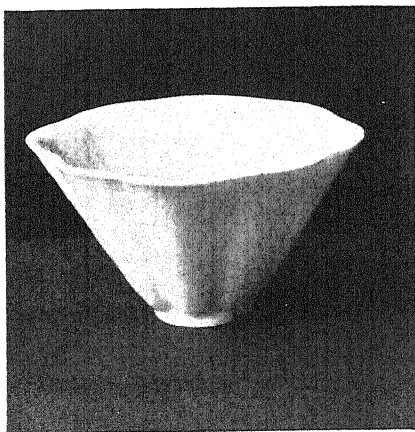
17. INDO-CHINESE, PERHAPS 14TH CENTURY



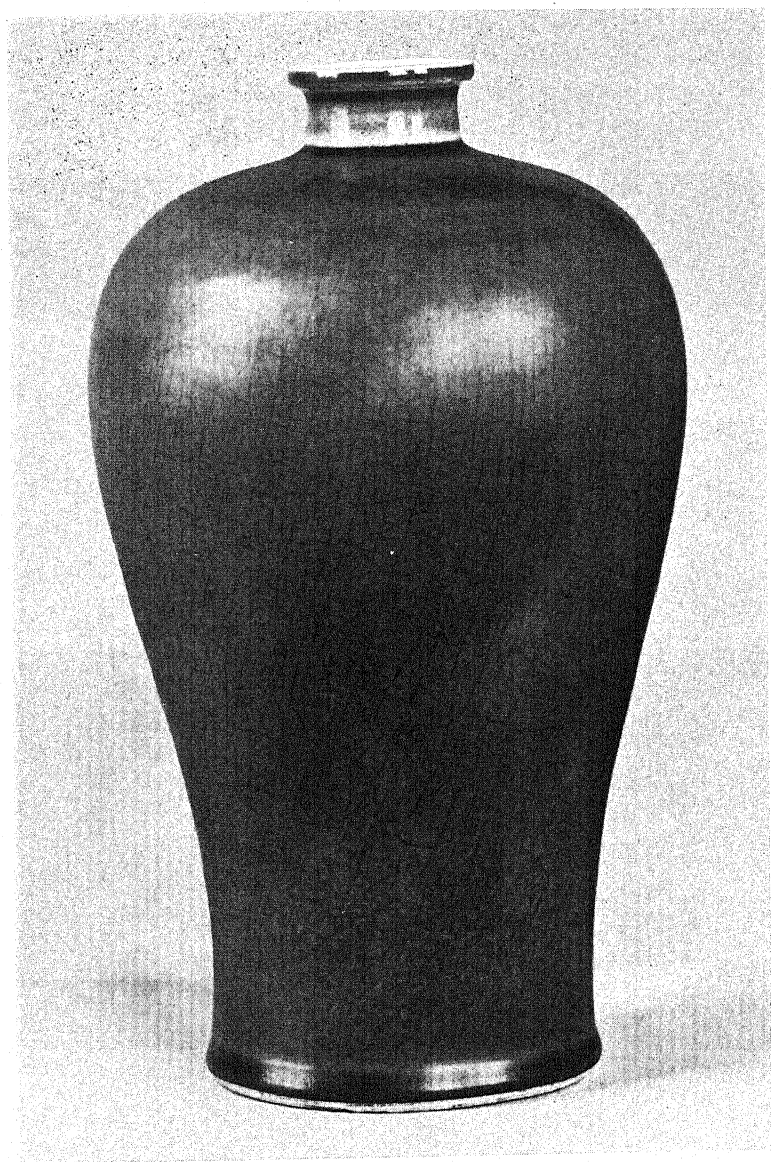
18A, B. COREAN, PERHAPS 16TH CENTURY



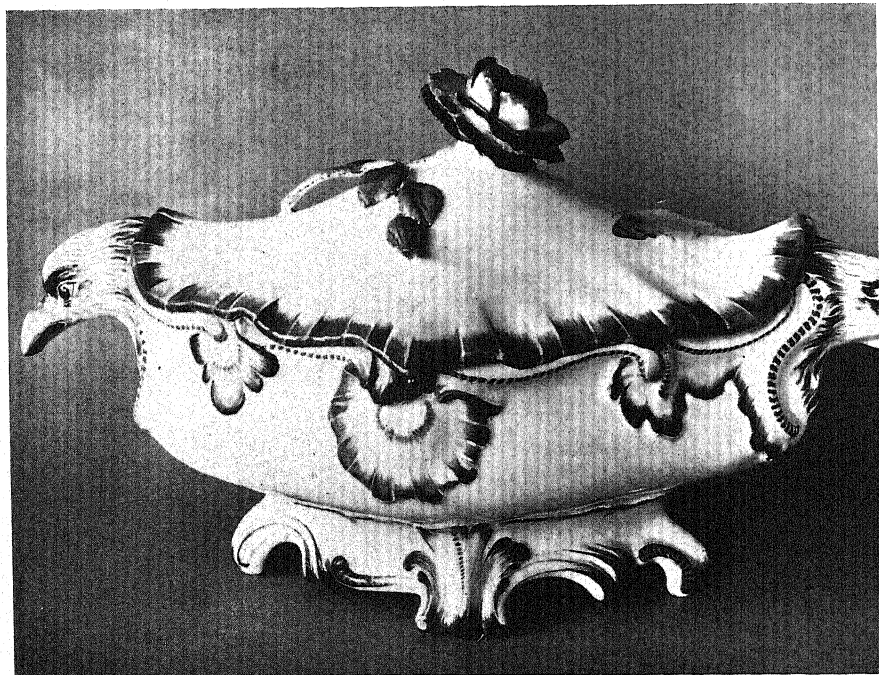
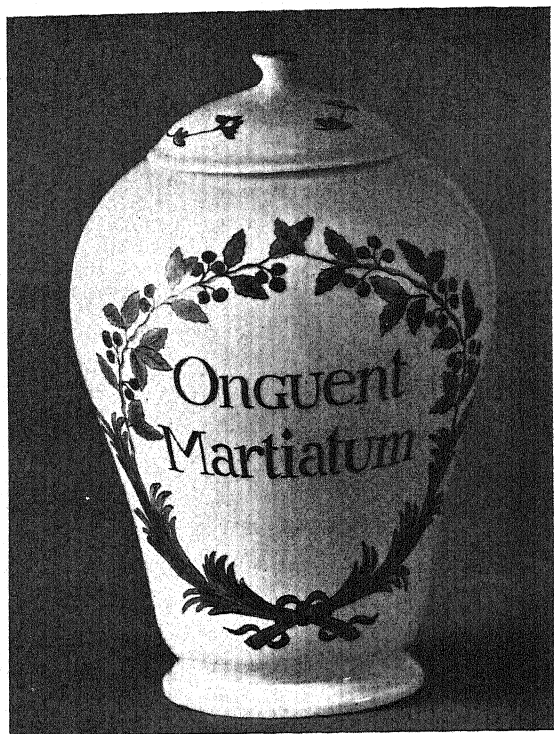
19. CHINESE, 13TH CENTURY OR LATER



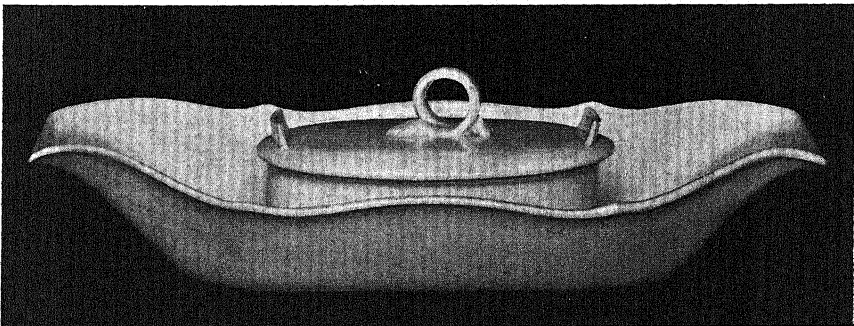
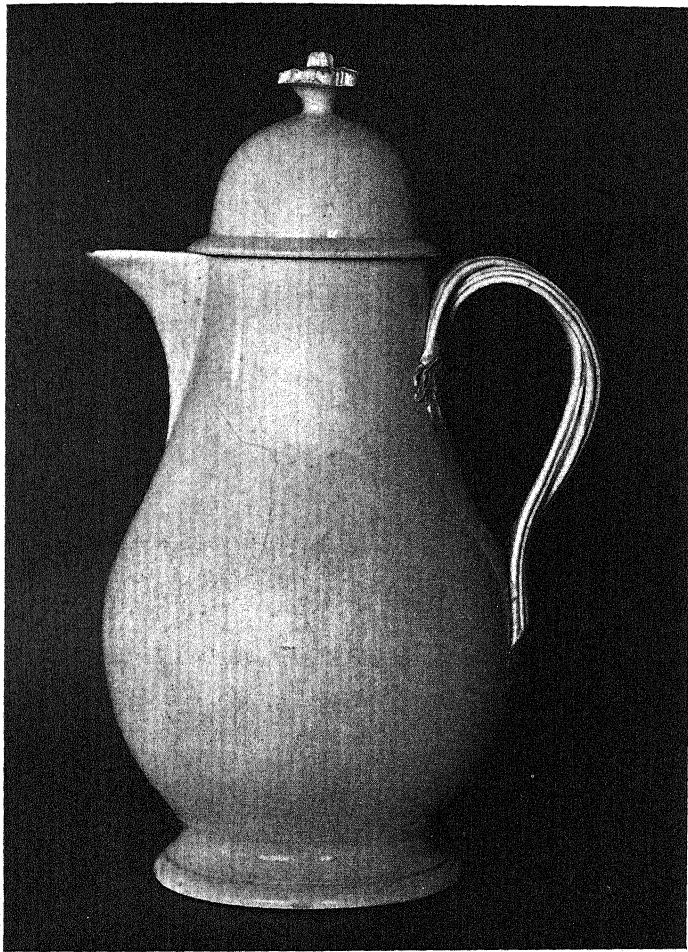
20A. CHINESE, 18TH CENTURY
20B. CHINESE, 17TH OR 18TH CENTURY



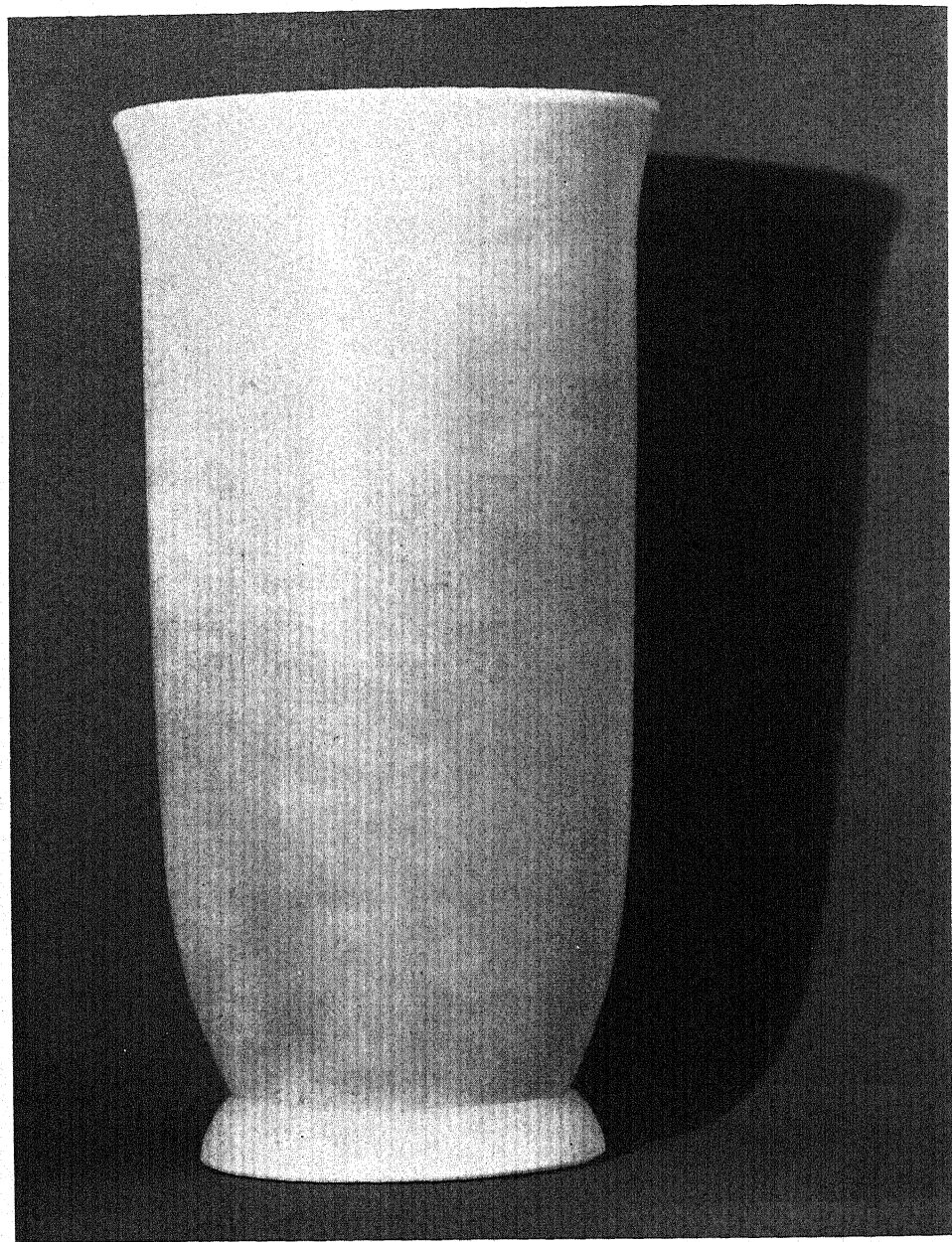
21. CHINESE, K'ANG HSI PERIOD



22A. FRENCH (CHANTILLY), 18TH CENTURY
22B. FRENCH (STRASBURG), 18TH CENTURY



23. ENGLISH (STAFFORDSHIRE), 18TH CENTURY



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The exaggerated slenderness of this bottle gives it the character of an upward-growing shoot. The type of form has survived with modifications to the present day, in various parts of the Mediterranean region.

Plate 4B. ROMAN ('SAMIAN WARE'); 1ST OR 2ND CENTURY A.D. Reddish buff earthenware with iron-red glaze. Diameter, $6\frac{3}{8}$ in.

This fine red pottery, with its agreeable half-glossy glaze of still undetermined composition, was apparently the favourite ordinary domestic ware of the Romans. Supposed to have been first made in the Greek Island of Samos (hence the name still familiarly used for it), it was then classed as Arretine (after Arrezzo in Italy) on the authority of Pliny, but is now known to have been made at many other places in the Roman Empire. This dish was found near Cologne and bears the initials of an unidentified potter, 'CNAE', stamped in the clay underneath the base; the same potter's mark occurs on other specimens found in various parts of what was Roman Gaul.

This is a common dish of no great monetary value, and would doubtless be despised by students of the low-relief designs with which the 'Samian ware' is usually decorated. But as a work of art it is of much greater value than most of the latter. The attitude towards the arts of the typical Roman citizen, who was engineer, imperialist, law-maker or administrator rather than artist or man-of-letters, to a remarkable degree resembled that of the nineteenth-century Englishman. The arts were to both an affair of amusement only, the work of a disorderly class, mostly foreigners. Hence the insignificance of most Roman sculpture and 'decorative art', with its debased Hellenistic elements, and the greater artistic importance, on the other hand, of the Roman engineer's work in aqueducts and the like. This dish with its moulded architectural profile was finished by turning on the lathe and was probably mass-produced. In its clean precision it has a remarkably modern feeling, which is emphasized by the potter's use of a stamped mark. The great Danish historian of pottery, Emil Hannover, accused Wedgwood of debauching by industrialism the European art of faience, citing as part of the evidence Wedgwood's use of a stamped mark. He was wrong in this particular (since the by-no-means-industrialized porcelain-factories at Strasburg, Frankenthal and Nymphenburg had used a stamped mark rather earlier), but his general case might have included a reference to the Roman practice in making the 'Samian ware', which is sometimes called *terra sigillata*, on account of these stamps.

Plate 5A. ROMANO-BRITISH ('CASTOR WARE'); 2ND OR 3RD CENTURY, A.D. Grey earthenware. Found near Peterborough. Height, $5\frac{7}{8}$ in.

Here not only was the final form of the piece, with its elegant

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proportions, produced by turning, but the simple incised decoration of horizontal lines was also added on the lathe; the darker lines were apparently produced by rubbing with a blunt tool after firing, like the decoration on the pre-historic Indian bowl in Plate 2B.

Plate 5B. FROM CYPRUS; MIDDLE IRON AGE. Perhaps about 750 B.C. Buff earthenware with red- and purple-black painted lines. Diameter, 5 in.

This small bowl belongs to a well-known class of Iron Age pottery found in great quantity in Cyprus and ascribed to a period between 1200 B.C. and the sixth century. Most of the more important examples are painted ewers and bottles, often of large size. This bowl is an example of a type so 'unimportant' to the archaeologist as to be hardly represented in the great collections of Cypriote wares. But it shows an extraordinary refinement in shaping, not to be fully appreciated from a photograph alone. The walls pass with a beautiful double curve to the foot, which is formed with a delicately sensitive precision. The accidents of burial have left the bowl with a sort of patina, the remains of lichen growths, which by no means diminishes its aesthetic appeal.

Plate 6. ENGLISH; FIFTEENTH CENTURY. Found at Nottingham. Coarse buff earthenware with green glaze. Height, 15 in. *Nottingham Castle Museum.*

The English medieval wares are perhaps the best of all examples of that sort of craftsman's artistry by which beauty of form is achieved, almost unconsciously, in the act of fulfilling a practical intention. The dynamically swelling body, the simply moulded mouth, and above all the superbly arching handle with its thumbed down attachment, were none of them designed, in the modern sense, to be beautiful. Their merits were doubtless thought of by their maker simply as good workmanship.

Plate 7. MODERN FRENCH COUNTRY-MADE JUG. Made by René Chardon, near Dijon in Burgundy. Reddish-grey glazed stoneware. Height, 12½ in. *In the author's possession.*

Here in the work of a small pottery the fine qualities of the medieval ware have been recovered by simple and unpretentious craftsmanship.

Plate 8. ENGLISH; FOURTEENTH CENTURY. Found at York. Coarse buff earthenware partly covered with green glaze. Height, 18½ in. *Yorkshire Museum, York.*

An unusually tall and slender specimen, of fine and curious proportions.

Plate 9A, B. ENGLISH; SIXTEENTH CENTURY. Found in London. Buff earthenware with green glaze. Height 8 in., 5 in.

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These Tudor mugs have a more refined material than the earlier wares and were probably made for table-use. The green-glazed vessels recorded in a sixteenth-century manuscript as having been used for drinking by 'the gentlemen of the Temple' were probably of this sort. The graceful lines of the specimen in Plate 9A are of pure English descent, but the clear articulation of the profile of the smaller mug (Plate 9B) was perhaps inspired by German stoneware, or possibly by an example in metal. It is in any case a finely proportioned small masterpiece.

Plate 9C. ENGLISH (LAMBETH); DATED 1643. Tin-glazed earthenware painted in blue. Height, $6\frac{1}{4}$ in.

'Decanter-bottles' of this kind (which as Mr. J. M. Bacon has pointed out were used for bringing wine to the table) were a particular concern of the London Glass-sellers' Company in the middle and second half of the seventeenth century, and were made for them in slightly differing forms in green bottle-glass, in Rhenish and Fulham and possibly Lambeth stoneware, and in this white-glazed earthenware. The shape of these last shows a kinship with both glass and stoneware, but stands nevertheless as one of the most beautiful in English pottery.

Plate 10. ENGLISH (PERHAPS FULHAM); MIDDLE OF EIGHTEENTH CENTURY. Grey salt-glazed stoneware. Height, 14 in.

The form here combines elements from Rhenish stoneware with a firm adherence to the English medieval tradition. It is a mineral-water-bottle, for the 'Iron Pear Tree Water' of Godstone in Surrey, as the incised inscription informs us; on the shoulder are two medallions showing a cripple 'before and after' drinking the water. It is in the direct line from the medieval jugs to the modern beer-bottles and industrial storage-vessels.

Plate 11A. ENGLISH (FULHAM); THE SILVER MOUNT DATED 1682. Buff-white salt-glazed stoneware. Height, $3\frac{3}{4}$ in.

There are two of these silver-mounted mugs in the Schreiber Collection at South Kensington, classics of their kind. They are believed to have been made at Fulham where John Dwight chiefly produced stoneware of German type. He is known however to have been interested also in research after the secret of porcelain, a matter then greatly occupying the minds of potters throughout Europe; and these mugs were perhaps made in the course of this research. With their thinness and actual though faint translucency, they must have seemed to promise success, though porcelain is in fact (as is now known) of an entirely different nature.

Plate 11B. ENGLISH (NOTTINGHAM); DATED 1750. Brown salt-glazed stoneware. Diameter, 22 in.

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The Nottingham stoneware is a peculiarly English product of the early industrial period. Apart from the rich colour of its brown glaze, produced by a ferruginous dip, its interest chiefly lies in its shapes, which have in addition to the merit of fine workmanship an English forthrightness which is worlds away from the subtlety of the Chinese. This is a giant specimen.

Plate 12. CHINESE; PERIOD OF THE T'ANG DYNASTY (618-906). Whitish-buff glazed earthenware. Height, $10\frac{3}{4}$ in. *S. D. Winkworth Collection.*

Chinese shapes at all times differ essentially from Western, conforming to an entirely different canon of proportions. Here the shape recalls a Western Classical type, but the neck has been elongated and (by Western standards) made excessively slender, giving the vase an exotic grace that is peculiarly Chinese. It has, besides, the characteristic T'ang qualities of sensitive alertness and distinctness, which are apt to be lacking in the quieter and more contemplative art of the Sung.

Plate 13A. CHINESE; PERIOD OF THE T'ANG DYNASTY (618-906). White-glazed hard earthenware. Height, 4 in. *Sir Alan Barlow's collection.*

This shows a typical T'ang form and one of the most beautiful in all pottery. It is also an excellent illustration of the truth that pottery cannot be judged by the eye alone. Here the distribution of weight, a thinning of the edge towards the lip, the subtle thickening of wall towards the rounded base, and the solid foot, all help to give an indefinable feeling of 'balance' in the hand; and these things count for as much in the aesthetic impression given by the cup as the distinction of its profile, with its dynamic swelling and slight out-turning at the lip, which is all that can be shown in a photograph.

Plate 13B. CHINESE; PERIOD OF THE SUNG DYNASTY (960-1279). Pale-bluish-green porcellaneous ware. Diameter, $5\frac{1}{2}$ in. *The Rutherford Collection.*

Here the form though called by the Chinese a mallow-flower bowl is in fact less 'growing' and flower-like than many T'ang examples. Like many forms of its period it has a still, almost monumental quality.

Plate 14A. COREAN; PERIOD OF THE KORYU DYNASTY (936-1392). Probably thirteenth century. Brownish green (celadon) stoneware. Diameter, 5 in.

B. CHINESE; PROBABLY NINTH or TENTH CENTURY. Brown-glazed (*temmoku*) porcellaneous ware of the 'purple Ting' type. Diameter, $5\frac{5}{8}$ in.

Both these bowls owe their beauty less to their proportions and

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profile (which are entirely characteristic) than to the sense they give of a plastic material directly manipulated into flower-like forms.

Plate 15A. JAPANESE; PERHAPS SEVENTEENTH CENTURY. Brownish-black-glazed earthenware ('black *raku* ware'). Diameter, $6\frac{1}{2}$ in. *Japanese private collection.*

The massive irregularity of a hand-modelled form and the 'accidents' of its firing have here combined to produce a type of beauty making a special appeal to the Japanese sensibility. Such bowls as this, approved by famous Tea-Masters, have for long been treasured for use in the Japanese Tea-Ceremony, where by a somewhat far-fetched ideal of conduct the participant sought to attain austerity and humility and a sensitive awareness of the transient beauty of nature.

Plate 15B. JAPANESE (IMBE, PROVINCE OF BIZEN); PERHAPS SEVENTEENTH CENTURY. Brownish-black-glazed stoneware. Height, $6\frac{7}{8}$ in.

The rugged beauty of this water-pot, with its horizontal ridges suggesting a rotating movement, its bold incising, and its conspicuous fire-crack, is again typical of the qualities sought in the Tea-Ceremony wares. A Japanese critic has remarked of a comparable piece that 'the cracks are in perfect keeping with the powerful modelling, and suggestive of the works of nature'.

Plate 16. CHINESE; PERIOD OF THE SUNG DYNASTY (960-1279). Stoneware of Chün Chou type, with lavender glaze marked with dull red. Height, $6\frac{7}{8}$ in.

A date early in the Sung period is suggested by the forceful swelling of the body of this admirable pot. Its potential energy might seem to have been set free in the lively activity of the cluster of loops serving as handles at the top.

Plate 17. SIAMESE OR ANNAMENSE; PERHAPS FOURTEENTH CENTURY. Brown-glazed grey porcellaneous stoneware. Height, 8 in.

The form here is remarkable for a beautiful answering balance between bowl and cover. Though closely akin to the Chinese in technique this bowl shows an Indian character in the curve of its domed lid and its pointed knob. It has been thought to be Siamese work done before some immigrant Chinese (as is recorded) set up kilns at Sawankhalok in that country. But the Indian flavour could as well be due to Siamese influence supervening later; or alternatively the bowl could have been made in Annam, where brown stoneware of Chinese type was certainly made.

Plate 18A, B, COREAN; PERIOD OF THE YI DYNASTY (1392-1910). PERHAPS SIXTEENTH CENTURY. Brown-glazed stoneware. Diameter, 7 in. and 6 in. respectively.

Many rough Corean bowls like these have become classical among

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the Japanese Tea-Ceremony wares and are preserved in Japanese Buddhist temples. The bowl in Plate 18A has a simple monumental outline which is in perfect keeping with the broad foot from which it seems to grow. Plate 18B shows a more nervously delicate shape, but even here the solid foot has been made entirely appropriate, recalling some of the boldest work of Mr. Staite Murray. But these Yi bowls, no less than the English medieval wares, were made by craftsmen working in the light of a tradition, and the artistry we now find in their work was to them largely instinctive and unconscious.

Plate 19. CHINESE; PERIOD OF THE SUNG DYNASTY OR LATER. Black-glazed stoneware, perhaps made at Tz'ŭ Chou in the thirteenth century. Height, 18 in.

The grave beauty of the slowly ascending form of this great jar seems in some way to be enhanced by the downward flowing lines of the running glaze; these give additional emphasis and value to the strongly marked horizontal ridges left by the thrower's fingers.

Plate 20A. CHINESE (TÊ-HUA, FUKIEN PROVINCE); probably eighteenth century. Glazed white porcelain ('*blanc-de-Chine*'). Height, 2 in.

The Tê-hua porcelain at its best is one of the most beautiful ceramic materials ever made. Glaze melts into body, and the whole piece has a milk-jelly colour and translucency that make it seem almost edible. With such a sensuously beautiful porcelain, thickness of walls can hardly be a defect, and many pieces of the *blanc-de Chine* have in fact a solid, almost massive, quality that is very satisfying. But an admirable judgement was also shown by the potters in the treatment of edges, which were sometimes fined away very delicately. This small cup, a common example of no great rarity, well shows this ceramic merit, though its form may have been derived in the first place from one in carved rhinoceros horn.

Plate 20B. CHINESE (YI-HSING), with the signature of a late-Ming potter, Hui Mêng-Chên, but probably eighteenth century. Dark-red unglazed stoneware ('*boccaro* ware'). Height, $3\frac{1}{4}$ in.

The Yi-hsing teapots are in several ways important. Brought to Europe by the Dutch with the first importations of tea, in the seventeenth century, they were the original European teapots, and were copied by the first European makers—by Arij de Milde and others at Delft, by J. P. Elers in England, and by Johann Friedrich Böttger at Meissen. In the East, they became the classical teapots for use in the 'Chinese' (as distinct from the 'Japanese') Tea-ceremony of Japan, where they are prized for certain qualities of surface-texture and patina. Particularly valued are a 'pear-skin' texture and a dull gloss produced by long-continued rubbing, as on this famous specimen

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formerly in the Eumorfopoulos Collection. It may be added that a better model could hardly be found for a modern teapot aiming at a functionalist austerity and grace.

Plate 21. CHINESE; K'ANG HSI PERIOD (1662-1722). Porcelain with brownish copper-red glaze inclining in places to 'peach-bloom'. Height, 11 in.

Fifty years ago the eighteenth-century monochrome wares were praised above all other Chinese porcelain. Nowadays, by an unnecessary comparison with the early wares, they are often described as slick and obvious in form and with their often brightly coloured glazes are relegated to a merely 'decorative' class. But they have their own qualities—a Baroque splendour of colour, not without subtlety, and a range of clean, decided, masculine forms of which this is an excellent example.

Plate 22A. FRENCH (CHANTILLY); MIDDLE OF THE EIGHTEENTH CENTURY. Soft-paste porcelain, painted in enamel colours. Height, $5\frac{3}{8}$ in.

The Chantilly porcelain is one of the most beautiful of the French soft pastes, and is remarkable for its milk-white opaque tin-glaze, such as was usual on faience and delftware but was seldom applied to porcelain. The forms were in many cases copied or adapted from the Japanese Kakiemon wares, of which the factory's patron, the Prince de Condé, owned a large collection. But many of them show also a simplicity and grace and supple rhythm that are characteristically French.

Plate 22B. FRENCH (STRASBURG); ABOUT 1750-55. Tin-glazed earthenware (*faience*), painted in enamel colours. Length, $14\frac{1}{8}$ in.

The Strasburg and Hagenau factories, founded and owned by the Hannong family, became leaders in the French faience-industry after the introduction there of overglaze enamel painting in the manner of porcelain. The innovation was probably due to the painter Adam Friedrich von Löwenfinck (compare Plate 69), who came to Strasburg in 1750. The Strasburg forms of the rococo period have a strange power, enhanced by painting in a remarkable palette of colours including a strong crimson-purple, a brilliant green and a fine clear yellow.

Plate 23A, B. ENGLISH (STAFFORDSHIRE, PROBABLY WEDGWOOD'S FACTORY); ABOUT 1770-75. Cream-coloured ware. Height, 12 in.; length, $10\frac{1}{2}$ in. *Lily Antrobus Collection*.

The forms here have the plainness and harmonious proportions favoured by the Neo-Classical fashion; but their graceful suavity is not without a touch of a sentimental sweetness that is entirely English. In both pieces the influence of silver forms is to be observed.

Plate 24. CONTEMPORARY ENGLISH WORK, DESIGNED BY KEITH MURRAY for Messrs. Josiah Wedgwood & Sons, about 1935. Matt white glazed earthenware. Height, $15\frac{1}{8}$ in.

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The form of this vase, unlike most of the foregoing examples, was not created by a working potter, but was independently designed and mechanically reproduced under factory conditions. As a work of art it is therefore of a different order from the rest, lacking the organic freedom and irregularity of handwork. But in spite of (or perhaps because of) its calculated precision it has an unquestionable beauty of profile and proportion.

* * *

Besides the foregoing, which were all chosen primarily for the interest of their forms, there are other pieces included in this book on other grounds, whose forms are also of interest in various ways. The following may be specially mentioned.

Plate 25. FROM CYPRUS; EARLY BRONZE AGE. PERHAPS 2000 B.C. Hand-modelled polished black earthenware. Height, 9 in.

Here the hand-modelled shape was inspired by a gourd-form and does not show the least premonition of the Classical proportions. It is akin to much of the pottery of primitive peoples in Africa and elsewhere, who are still without knowledge of the potter's wheel.

Plate 28. COREAN; PERIOD OF THE KORYU DYNASTY (936-1392). Greenish-grey celadon ware. Diameter, $7\frac{3}{4}$ in.

The subtlety of form of this bowl, with its strong incurving movement, may be compared and contrasted with the forthrightness of the English shapes, such as that in Plate 11B.

Plate 34. ENGLISH; THIRTEENTH CENTURY. Found in London. Greenish-yellow-glazed earthenware. Height, $12\frac{3}{4}$ in. *London Museum.*

The form of this jug is remarkable for the articulation of its surface into zones, by means of ridges comparable with the string-course in architecture; its beauty of profile is thus emphasized. Particular note may be taken of the three main curves (like three answering phrases in a melody) into which the profile is divided.

Plate 36. ENGLISH (STAFFORDSHIRE); LATE SEVENTEENTH CENTURY. Red earthenware, with a deep yellow glaze over white slip decoration. Height, $6\frac{7}{8}$ in.

This is remarkable for the sense it gives of an outward thrusting force, the centrifugal urge given to the clay by the rotating wheel. The form of the admirable stoneware pot by W. Staite Murray on Plate 142 has the same 'bursting' character and vitality.

Plate 47. GERMAN (COLOGNE); SECOND HALF OF SIXTEENTH CENTURY. Grey stoneware mottled with brown ('tiger-ware'). Height, $13\frac{1}{8}$ in.

The outward thrust of the clay is impressively conveyed in a bulge of enormous power.

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Plate 53A. GREEK (ATTIC); FIFTH CENTURY B.C. Earthenware. Height, 14 in.

A typically cold Greek form, presumably adapted from metal and almost without 'clay quality'.

Plate 54. FROM CYPRUS, MYCENÆAN type. ABOUT 1400–1000 B.C. Earthenware. Height, 18 in.

Though a metal example is again to be inferred, the upward-surgings form here has great vitality.

Plate 62. ITALIAN (FLORENTINE); FIRST HALF OF FIFTEENTH CENTURY. Tin-glazed earthenware. Height, 9½ in.

This is a fine early example of a long-lived family of Tuscan jugs, found throughout the great period of Italian maiolica in the Florentine, Caffaggiolo and Montelupo wares, and surviving even today in peasant pottery. The full swelling curves receive additional value by contrast with the superb gesture of the great strap handle; the trefoil mouth speaks of the plastic clay boldly manipulated; and the whole form gives an impression of abundant vitality and controlled power.

Plates 106, 107. COREAN; PERIOD OF THE YI DYNASTY (1392–1910). PERHAPS SIXTEENTH CENTURY. Stoneware.

These are strongly contrasted examples of the late Corean bowls. They are very roughly made, but show none the less a mastery of the essentials of pottery form hardly equalled by any other ceramic wares. Each is a perfectly satisfying composition of line and mass. Their primitive simplicity and lack of 'finish' naturally commended them to the Japanese Tea-Masters, since the aesthetic appreciation of a coarse texture and an 'imperfect' glaze was one of the aims of the cult.

Plate 110. COREAN; YI PERIOD. PERHAPS FIFTEENTH OR SIXTEENTH CENTURY. Stoneware.

This jar-form, with its powerful outward thrust, was a favourite with the later Corean potters; some examples are of very great size.

Plate 118A. COREAN; YI PERIOD. PROBABLY EIGHTEENTH CENTURY. Porcelain.

The faceted form of this and many other late Corean and Japanese pots is one admirably suited to clay vessels. The slicing of the thick walls of a jar, to produce sharp-arrised facets, gives a satisfying sense of the material, especially when boldly executed with no great care for precision. It has been a favourite resource of Mr. Bernard Leach and the modern Japanese potters.

Plate 122A. GERMAN (MEISSEN); ABOUT 1710–15. Böttger's red stoneware, polished on the lapidary's wheel.

A sense of intrinsic worth in a ceramic material has in two noteworthy instances influenced the shapes in which it has been made. The Chinese regard for the resonant porcelain proceeded from the

same aesthetic source as the Chinese preference for jade above all other precious and semi-precious stones, and not only favoured the development of the greenish celadon and other dimly translucent glazes, but often determined the forms in which the ware was made. In Europe in the seventeenth and early eighteenth centuries the imported Chinese porcelain was in a rather different way regarded as a marvellous and noble material, fit to be dealt in by jeweller and silversmith. The red stoneware of Yi-hsing, brought to Europe at the same time, was thought to be a variety of the porcelain, and when the alchemist Böttger succeeded in imitating it, the resulting material, which was harder than its model, harder even than any previously known ceramic substance, was naturally thought of as an artificial red jasper to be wrought like the natural stone by the methods of the lapidary. This cup and saucer were carved in this way and polished as if they were made out of a block of semi-precious stone. The shapes thus given them have the same Baroque dignity and beauty of outline as the other Saxon lapidary's work of their time.

Plate 123. GERMAN (MEISSEN); ABOUT 1715. Böttger's glazed white porcelain.

Regard for the highly valued material of porcelain, mentioned in the preceding note, has sometimes brought an at-first-sight-inappropriate use of forms borrowed from silver. But the texture of the exceedingly fine-grained Böttger porcelain did in fact lend itself to delicate moulded relief decoration of this kind, while the glaze gave a comparable play of brilliant reflections.

Plate 126. GERMAN (MEISSEN); ABOUT 1725. Porcelain.

The Chinese high-shouldered vase is here given a remarkable Baroque accent by a flattening of the shoulder and a lengthening of the neck.

Plate 148. LABORATORY PORCELAIN MADE BY MESSRS. DOULTON & CO. LTD., LAMBETH. Contemporary work.

The shapes here are as sparingly close as possible to the requirements of use; but they are not determined by those requirements. Their beauty is the result of fine taste and a creative gift almost unconsciously exercised in the service of a strict economy.

INCISED, SLIP AND OTHER DECORATION IN CLAY

Primitive potters, moulding their clay in basketwork, would have unavoidably produced an impressed surface-pattern on their wares, while the beating of the walls of a 'coiled' pot, to make them compact, naturally left a more or less regular pattern repeating the shape of the beater, which is thought to have been sometimes wrapped with cord or string. These more or less accidental patternings evidently soon suggested the deliberate use of decoration impressed in the surface with simple implements (1), such as a piece of matting or coarsely woven fabric or the cut end of a stick. Roulette work (2) done with a patterned wheel is a developed variety of impressed decoration. The merit of such work depends as much on the judgement with which the impressions are placed as upon the design of the simple elements themselves. From such primitive impressed ornament was developed a technique of stamping, seal-fashion, a device in relief (3); to receive this a pad of soft clay was sometimes applied to the vessel.

The moulding of pottery vessels, as described in the previous note, gives an opportunity for the reproduction of patterns in relief (4), which may be specially designed, or copied from silver or other metal-work, or of some other origin. Such relief decoration is normally cut in the moulds or carved in the form of a model from which the moulds are made. But the relief is sometimes separately moulded and applied to the surface of the pot with slip, by a process called in Staffordshire 'sprigging'. From this was developed the applied decoration used by Wedgwood in his cameo relief work in blue-and-white jasper and other wares. In all these types of decoration the merit of the work was not strictly ceramic but belongs rather to the art of the sculptor.

More truly potter's work is the shaping by hand and applying of rolls of clay in patterns suggesting the stems of plants, or forming abstract or geometrical designs, often in association with 'sprigging' (5). A similar art is shown in the free-hand shaping of handles to produce a suitable swelling in thickness, an effective ribbing, and a strong

(1) *Plate 2A*; (2) *Plate 11B*; (3) *Plate 10*; (4) *Plate 22B*; (5) *Plates 34, 47*.

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and satisfying curve; the thumbed and simply modelled attachments for handles and the knobs of lids call for a similar art.

Clay is also used in the form of slip, applied as a more or less complete covering, either by dipping or by painting; brushed slip alone may form a satisfying decoration (1). Slip is also applied by 'trailing' it from a pipe through which it is forced, in the manner of sugar-icing on a cake; a clean decision and great skill of hand are called for in the craftsman (2). Slip trailed on a vessel may be manipulated while wet to produce marbled effects in the same manner as on marbled papers (3), or by modelling it with a brush, as in the so-called *pâte-sur-pâte* decoration.

A slip-covering on a pot may be cut through to reveal the contrasting colour of an underlying body, in a decoration conveniently known by the name of *sgraffiato* work, distinguishing it (though the word means no more than 'scratched') from decoration simply incised in the body of a piece. The designs used in both types of decoration were sometimes suggested by engraved metal work, but they are in fact among the most characteristic of pottery processes; the simplicity of the technique makes it a very direct means of expression.

A form of decoration, in appearance somewhat similar to *sgraffiato* work, may be produced by the action of a 'resist'; a pattern is applied in wax with a brush, or in paper or other material stuck to the ware, before the application of slip or glaze, which is thus partially prevented from adhering to the body.

Sgraffiato decoration ranges from linear work, which may be abrupt and rough (4), scribbled with a fine point (5), or boldly and firmly incised (6), to broadly cut designs giving an impression of great power, as in some Persian and Italian examples (7). Persian potters over a long period showed themselves masters of this form of decoration, cutting away black, blue, brown and green slips with a sure touch in designs which are always free and sensitive (8). Incised lines cut with a fine point through a layer of pigment, giving strength and accent to painted work, had been a fruitful resource of the Corinthian and other Greek vase-painters at a much earlier date (9).

Simple incising in the actual body, without the intervention of slip, gives greater value to the quality of the incised line, which may be blunt and vigorous (10) or fine and nervous (11), sometimes showing a sensitive graduated breadth or depth due to increased pressure or a masterly turn of the cutting tool (12); the Chinese and

(1) Plate 33B; (2) Plates 31B, 32, 38, 39; (3) Plates 36, 37; (4) Plate 42; (5) Plate 57; (6) Plate 31A; (7) Plates 43, 46; (8) Plates 41, 44, 45; (9) Plates 40, 52; (10) Plate 141; (11) Plates 28, 29B; (12) Plates 26, 29A.

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the Koreans were the greatest masters of this technique in its many varieties.

To inlay the incised line or stamped ornament with clay of a contrasting colour is a simple technique which has in fact been used but seldom, save by the Koreans (1) and the makers of medieval European tiles and of the much-overpraised 'Henri Deux' ware. At some English country potteries decoration stamped in the red clay (sometimes with printer's type) was effectively inlaid with white under a yellow glaze (2).

The process of turning the pot dried to leather-hardness may be treated as a promising and appropriate modern means of producing *sggraffiato* and incised decoration mechanically. A layer of coloured slip may be cut through in bands (3), or by the process of engine-turning the body of a piece may be decorated with a geometrical pattern of wavy lines, fluting, etc., as in some Wedgwood wares as old as the eighteenth century.

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All objects not otherwise described are in the collections
of the Victoria and Albert Museum

Plate 25. FROM CYPRUS. BRONZE AGE. About 2000 B.C. Hand-modelled black polished earthenware. Height, $10\frac{1}{2}$ in.

The pattern here cut through the polish, like the form of the pot itself (see p. 24), shows as yet no trace of the Classical symmetry. The decoration on these Cypriote vessels of the Bronze Age is usually of simple chevrons; here it is exceptionally elaborate, and an almost modern inconsequence and mystery make the design an exciting one. It is to be noted that the incised line is even, untouched by the sentiment or expression which comes with a graduated line. The sculptor Gaudier made some of his finest drawings with a stylographic pen, which he chose, he said, 'to avoid sentimentalizing' his line.

Plate 26. CHINESE; PERIOD OF THE SUNG DYNASTY (960-1279). PROBABLY TWELFTH CENTURY. Cream-coloured porcellaneous ware of the type made at Chi Chou in Kiangsi ('Southern Ting ware'). Diameter, $8\frac{1}{2}$ in. *Sir Alan Barlow's collection.*

Here the line incised under the glaze is flowing, sensitive, varied and eloquent.

(1) *Plates* 30, 105; (2) *Plate* 48; (3) *Plate* 153.

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Plate 27. COREAN; PERIOD OF THE KORYU DYNASTY (936-1392). PROBABLY ELEVENTH OR TWELFTH CENTURY. Celadon stoneware. Height, 10 in. *Rev. Stanley Smith's collection.*

The gracious calm and stillness of the design on this beautiful jar are characteristic of the Koryu wares. Here again the line is free and varied.

Plate 28. COREAN; PERIOD OF THE KORYU DYNASTY (936-1392). PROBABLY ELEVENTH OR TWELFTH CENTURY. Celadon stoneware. Diameter, $7\frac{3}{4}$ in.

The engraving here is purely linear, recalling that on the celebrated Chinese Yüeh ware, with which the Corean work was compared by a Chinese traveller who visited the country in 1124. For the form, see also p. 24.

Plate 29A. CONTEMPORARY WORK; MADE BY BERNARD LEACH at St. Ives, Cornwall. Celadon porcelain. Diameter, $4\frac{1}{8}$ in. *In the author's possession.*

Made after the Chinese or Corean model, but showing a personal touch in a line skilfully and sensitively varied in depth and breadth.

Plate 29B. CHINESE (TÊ-HUA, FUKIEN PROVINCE); PROBABLY EIGHTEENTH CENTURY. White glazed porcelain ('*blanc-de-Chine*'). Height, $2\frac{1}{2}$ in. *Mr. John H. Ratzer's collection.*

The engraving in the body of the ware of this cup is scarcely visible on the surface, and is revealed only in a strong light such as was used to photograph the piece. It is on this account called 'secret decoration' by the Chinese. The line was engraved with a very fine point and is both sensitive and firm.

Plate 30. COREAN; PERIOD OF THE KORYU DYNASTY (936-1392). PROBABLY THIRTEENTH CENTURY. Celadon stoneware. Height, $10\frac{1}{4}$ in. *Rev. Stanley Smith's collection.*

The design was here inlaid in white and black clays, a technique hardly used elsewhere (but compare Plates 48 and 105). The technique had no precursors in China and appears to have been a Corean invention, perhaps suggested by the accidental filling of an incised line. It appeared rather late in the Koryu period and was mentioned as peculiar to Corea in a Chinese book of the fourteenth century. The design shows all the grace and stillness already named as characteristic of Koryu pottery.

Plate 31A. FROM COREA (BUT PERHAPS CHINESE); TWELFTH OR THIRTEENTH CENTURY. Stoneware, with a design incised through black slip. Diameter, $6\frac{1}{2}$ in. *Prince Yi Museum, Seoul.*

Though found in Corea, this is in a technique familiar in China but hardly met with in Corea itself, and may therefore be an importation. Many types of ware occasionally found in Corea are disputed among

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the partisans, and by one school of thought hardly anything but the celadon is allowed to be Corean. Yet the quietness of the design and the quality of the lines, at once easy and flowing and tensely charged with feeling, here suggest Corean origin.

Plate 31B. CHINESE; PERIOD OF THE SUNG DYNASTY (960-1279). PERHAPS THIRTEENTH CENTURY. Black-glazed stoneware with slip decoration. Diameter, $5\frac{1}{2}$ in. *Prince Yi Museum, Seoul.*

This type of black-glazed stoneware is widely known by the Japanese name *temmoku*, supposed to be that of a mountain in Fukien province, where the type was first made; but it more probably commemorates a Buddhist monastery of the name in Chekiang province, whence bowls of the sort were taken to Japan and eventually used in the Tea-Ceremony. Besides the Fukien ('Chien') wares of the sort, *temmoku* was produced in Honan and in Kiangsi, where this bowl was made. It is interesting to compare the use of slip on it with that seen on such Western examples as those in Plates 36 to 39, and also on the modern Japanese bottle in the next plate. On this bowl the flowers are touched in with a great lightness and suggestiveness, seeming to take the form of the Chinese written character *fu* (happiness).

Plate 32. CONTEMPORARY JAPANESE WORK, BY SHOJI HAMADA. Dark-brown stoneware with deep-yellow decoration in slip. Height, $13\frac{3}{4}$ in.

While the English artist-potters have borrowed largely from the Far East, the Japanese, in return, have made use of slip decoration in the traditional English manner. But the resulting Japanese work has a subtle beauty and a loose, almost wild, freedom, that are far removed from the forthrightness of the typical English slipware. Here the potter has, so to speak, collaborated with his material, allowing it to take forms appropriate to its nature and consistency, yet controlling it and imposing on it a rhythmical life and pattern.

Plate 33A. CHINESE; PERHAPS PERIOD OF THE SUNG DYNASTY (960-1279). Buff-grey stoneware. Height, $6\frac{1}{4}$ in.

This is a Chinese pot of uncertain date. In shape it is like a Persian form of jar adopted in Italy as a drug-pot under the name *albarello*. The identity of form may be a confirmation of the intercourse, sometimes surmised, between the potters of Near and Far East in the Sung period. It is an object-lesson in the use of various techniques, through which the craftsman has, perhaps unconsciously, achieved a great beauty. The thrown form when leather hard was reduced on the lathe with a cutting tool; across the pattern of sharp horizontal ridges thus produced were drawn roughly incised vertical lines. The upper part was then veiled and softened with an opaque glaze or slip, leaving the base of the pot bare and strong.

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Plate 33B. COREAN; PERIOD OF THE YI DYNASTY (1392-1910). PERHAPS FIFTEENTH OR SIXTEENTH CENTURY. Diameter, 7 in. *Prince Yi Museum, Seoul.*

This shows the simplest and most beautifully effective use of the Corean brushed-slip ground or decoration known by the Japanese name *hakeme*.

Plate 34. ENGLISH; THIRTEENTH CENTURY. Found in London. Buff earthenware with greenish yellow glaze and applied decoration green-glazed and in red clay. Height, $12\frac{3}{4}$ in. *London Museum.*

In some respects this is the finest of all medieval jugs so far brought to light. Its admirable form has already been discussed (page 24). The use of coloured clay and glaze in combination is remarkable, as is the judgement of proportion shown in the placing and stamping of the applied motives.

Plate 35. ENGLISH; FOURTEENTH CENTURY. Found in London. Red earthenware with painting in white slip partly covered with a yellow glaze. Height, $14\frac{1}{2}$ in. *Guildhall Museum.*

The slip decoration on this jug is apparently brushwork and therefore strictly painting. It is included here as essentially potter's work in clay, simply and admirably proportioned to the shape of the vessel.

Plates 36, 37. ENGLISH (STAFFORDSHIRE); LATE SEVENTEENTH AND EARLY EIGHTEENTH CENTURY. Red and buff earthenware with white slip decoration under a deep yellow glaze. Height, $6\frac{5}{8}$ in. and $4\frac{3}{8}$ in.

The skilful feathering, done by a technique akin to that of marbling paper, is less important here than the well-judged placing and skilful trailing of the lines and bands of slip. For the form of the honey-pot, see p. 24.

Plates 38 and 39. ENGLISH (STAFFORDSHIRE); ABOUT 1675. Red earthenware with decoration in white slip under a yellow glaze. Diameter, 18 in.

SLOVAKIAN; EIGHTEENTH CENTURY. Red earthenware with decoration in white, green and red slips. Diameter, $15\frac{1}{4}$ in.

These two dishes show the most accomplished and beautiful use of trailed slip.

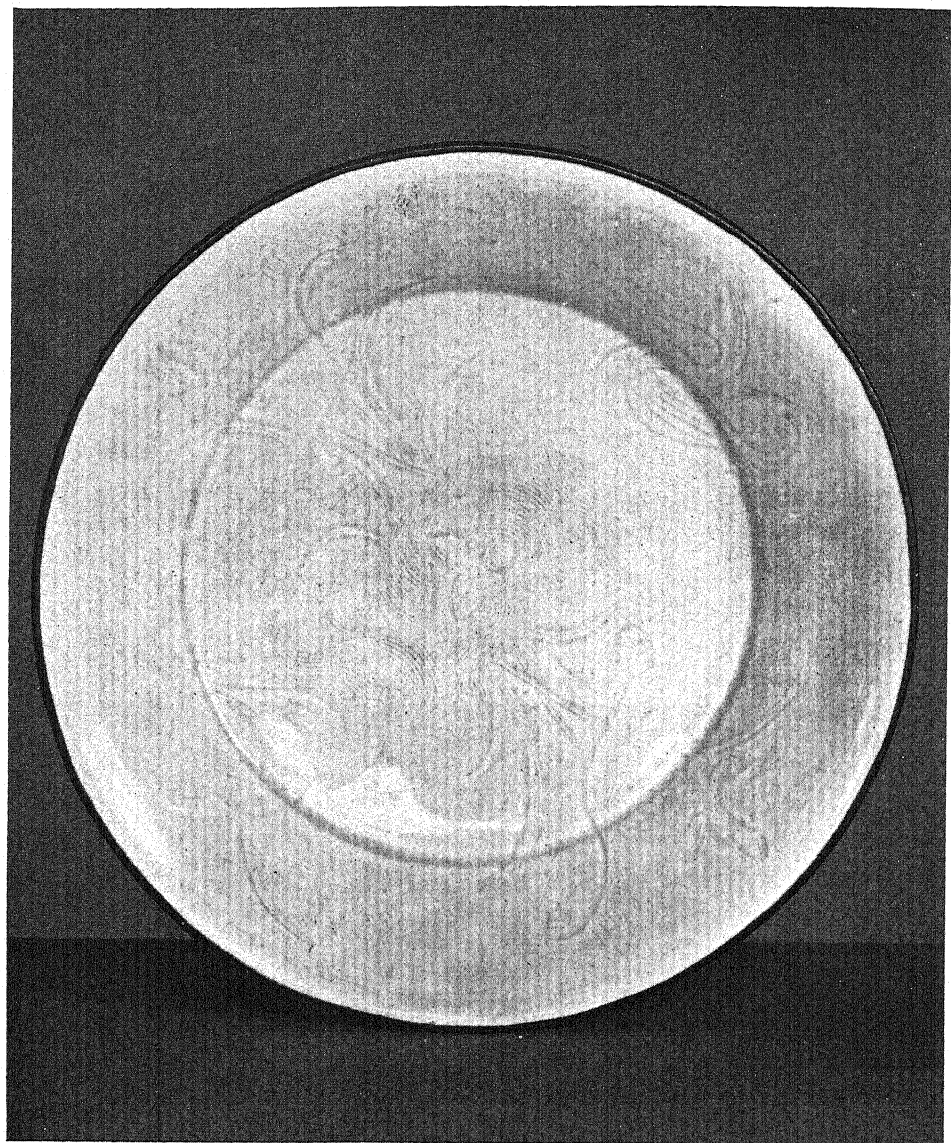
Plate 40A. GREEK (CORINTHIAN); SEVENTH CENTURY B.C. Earthenware painted in black with incised details. Height, $6\frac{1}{2}$ in. *Metropolitan Museum of Art, New York.*

The incised drawing on this jug is less careful than on some examples of its kind, but it is strong and rhythmical and the design is much better organized with reference to the shape than is usual on specimens nominally finer.

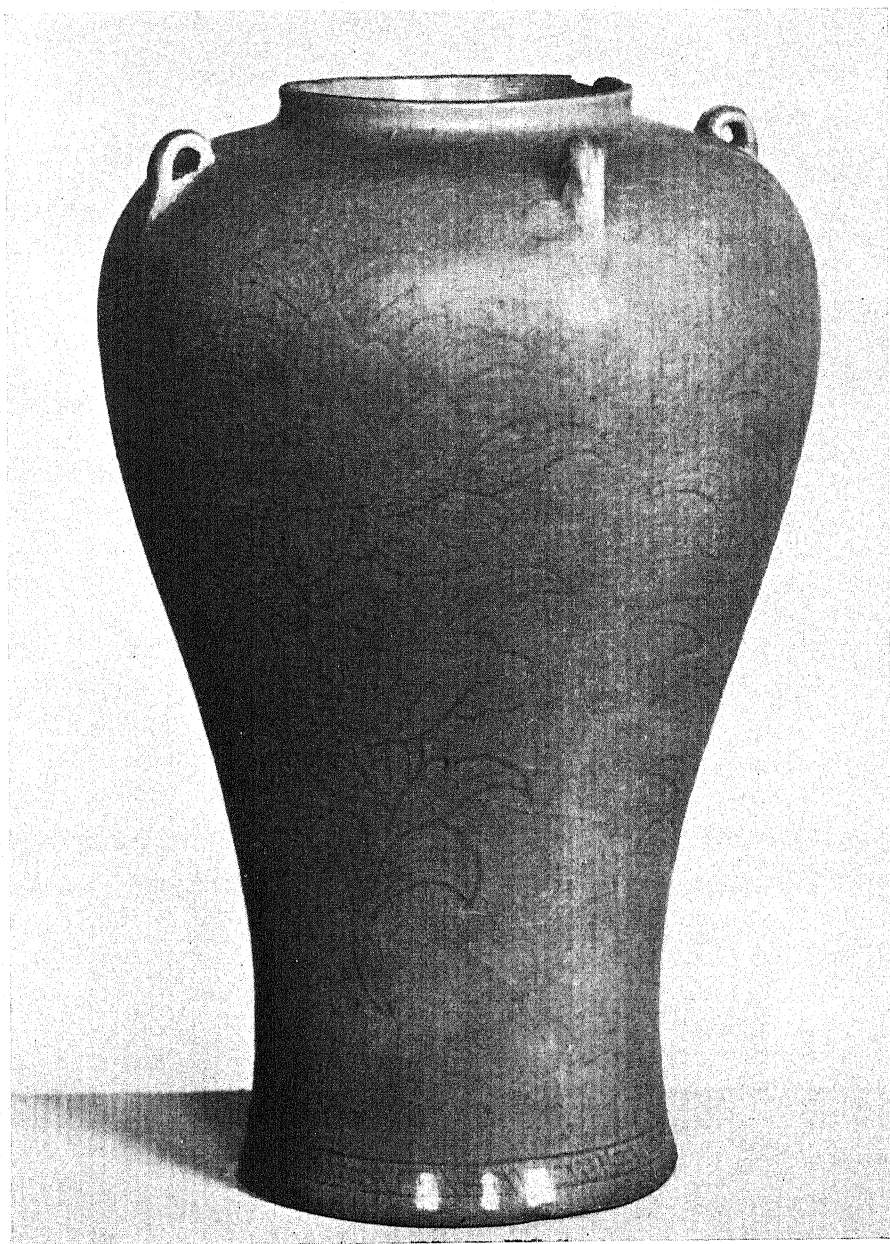
Plate 40B. GREEK (CORINTHIAN); SIXTH CENTURY B.C. Earthen-



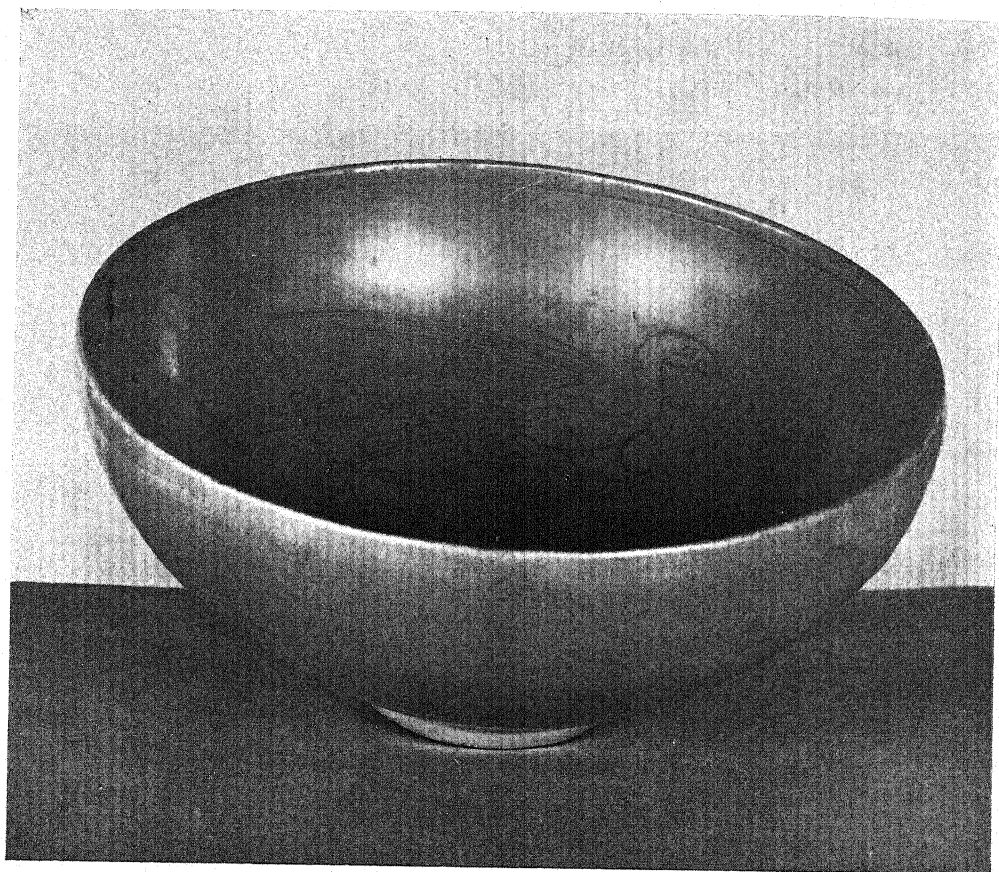
25. FROM CYPRUS, BRONZE AGE



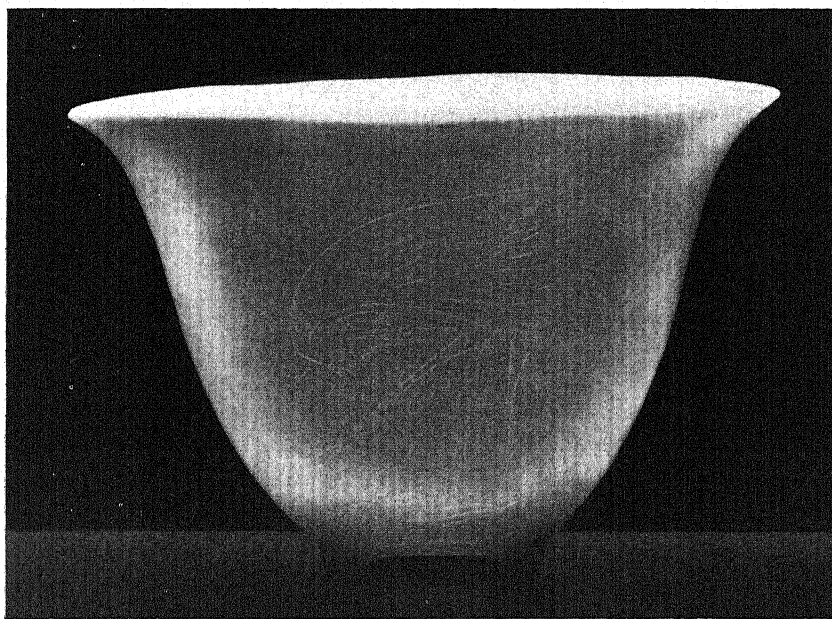
26. CHINESE, SUNG PERIOD



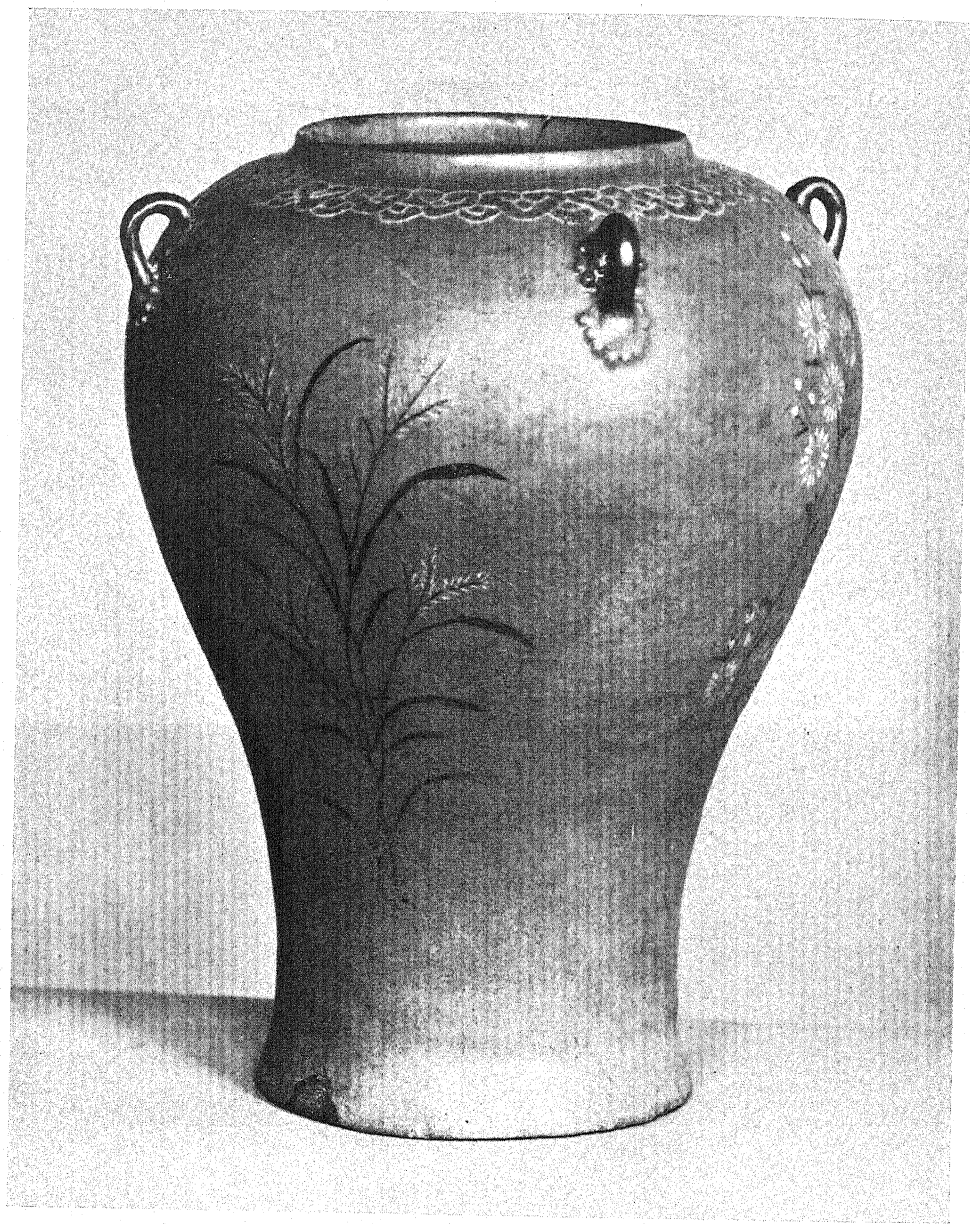
27. COREAN, 11TH OR 12TH CENTURY



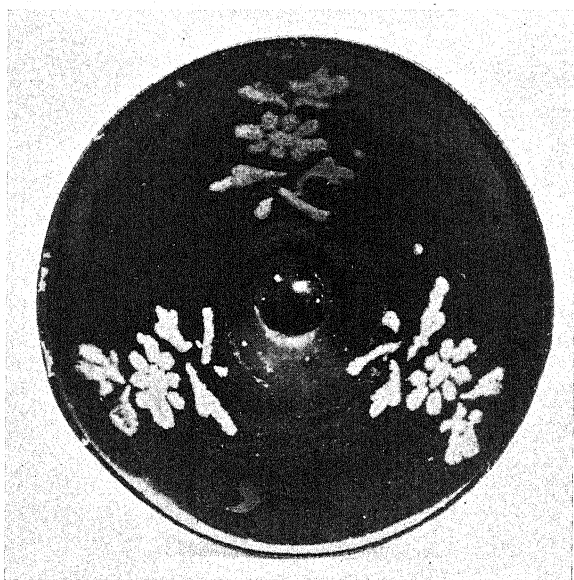
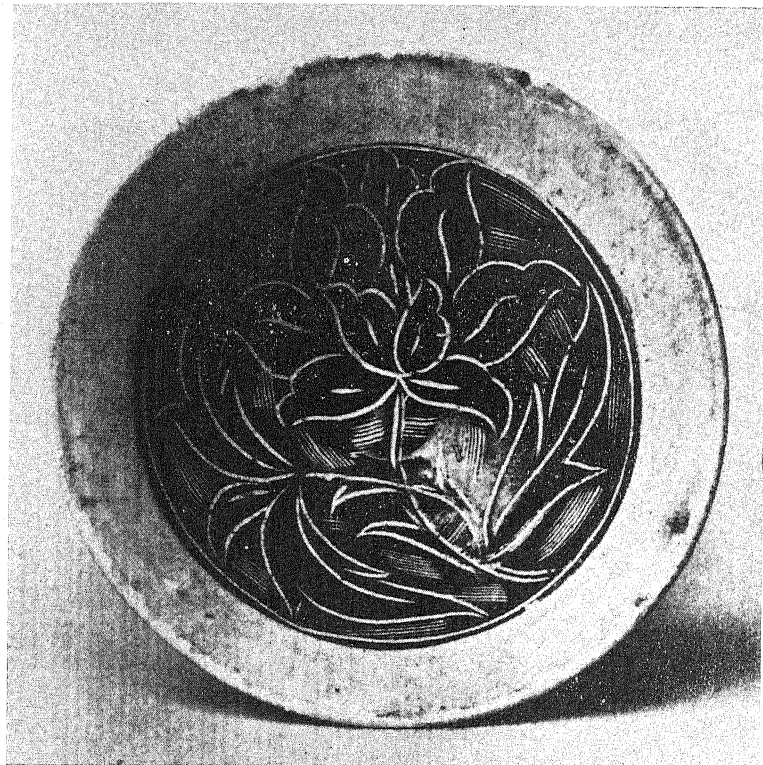
28. COREAN, 11TH OR 12TH CENTURY



29A. MODERN ENGLISH
29B. CHINESE, 18TH CENTURY

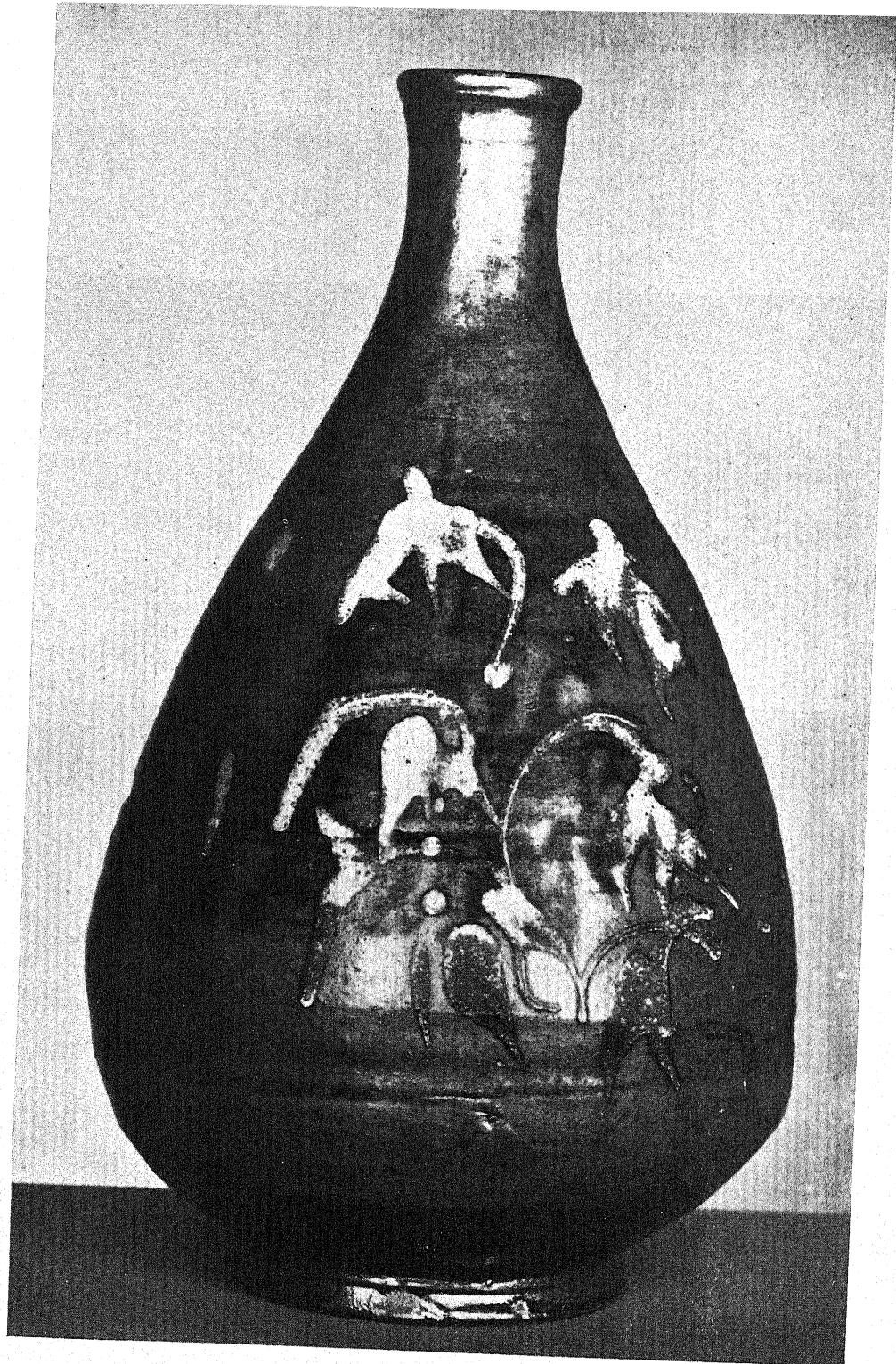


30. COREAN, 12TH OR 13TH CENTURY

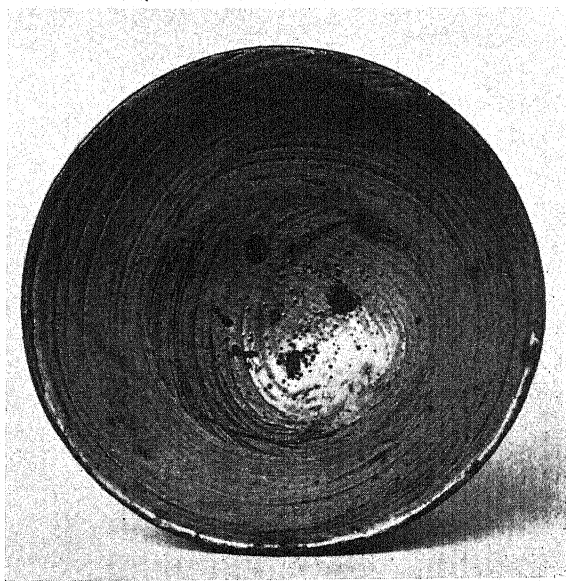


31A. CHINESE OR COREAN, 12TH OR 13TH CENTURY

31B. CHINESE, SUNG PERIOD



32. MODERN JAPANESE

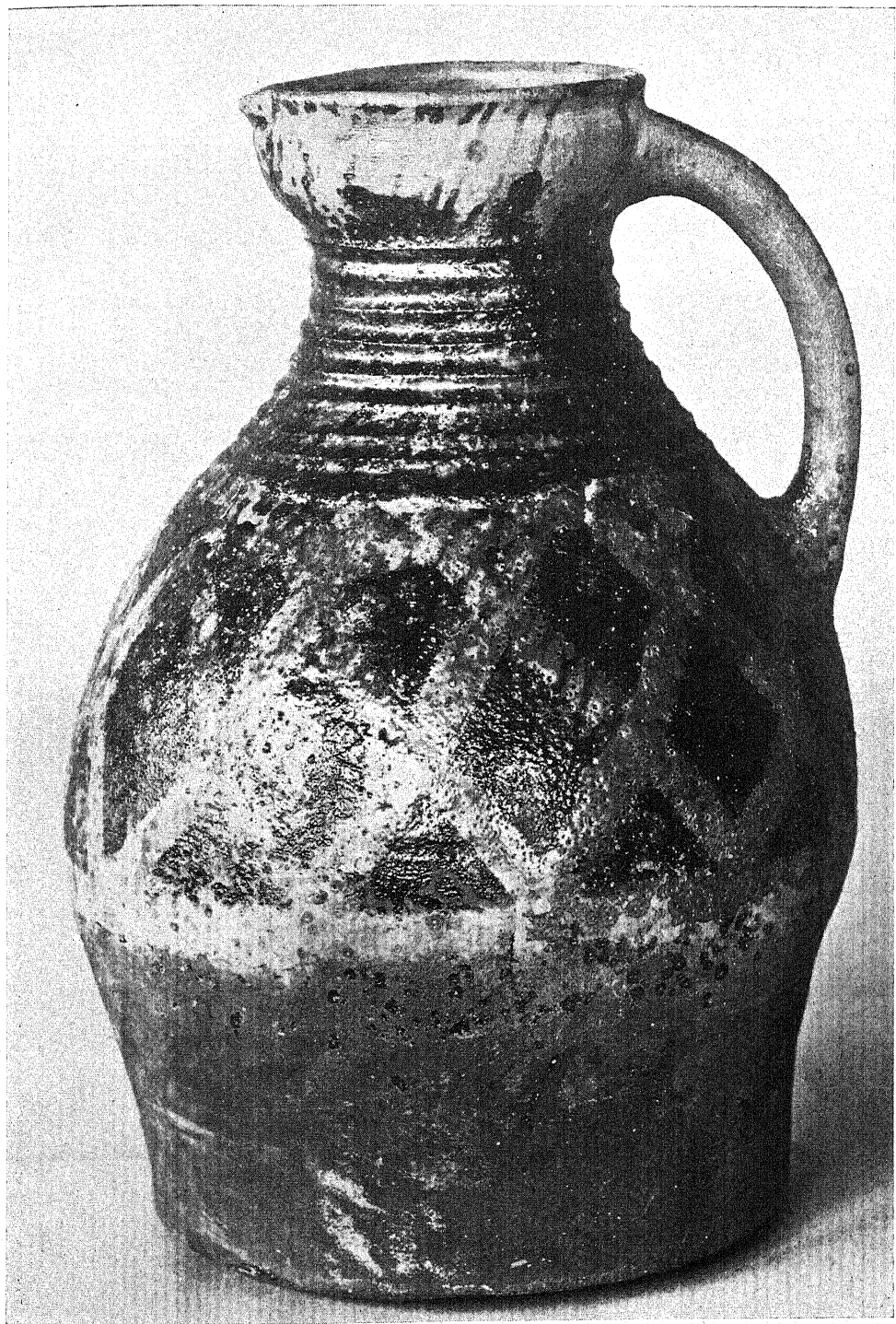


33A. CHINESE, SUNG PERIOD OR LATER

33B. COREAN, PERHAPS 16TH CENTURY



54. ENGLISH, MEDIEVAL



35. ENGLISH, MEDIEVAL



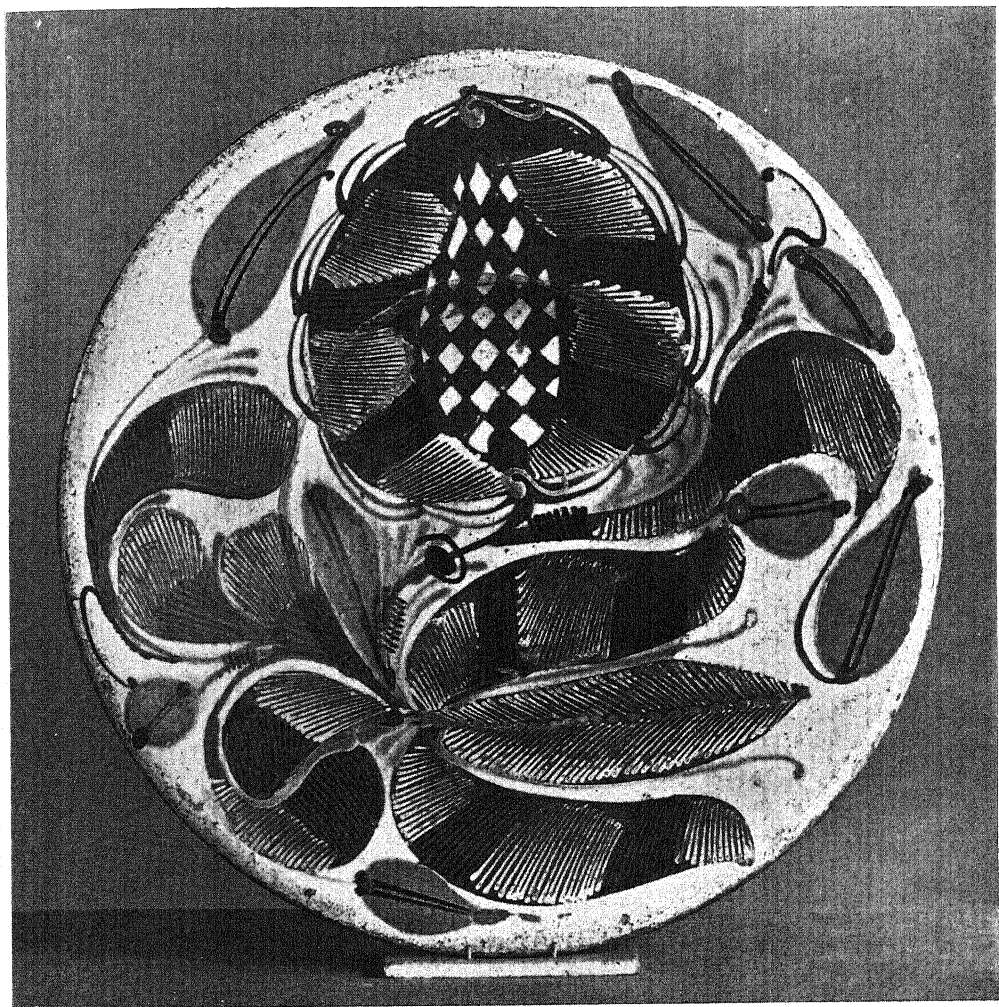
36. ENGLISH (STAFFORDSHIRE), 17TH CENTURY



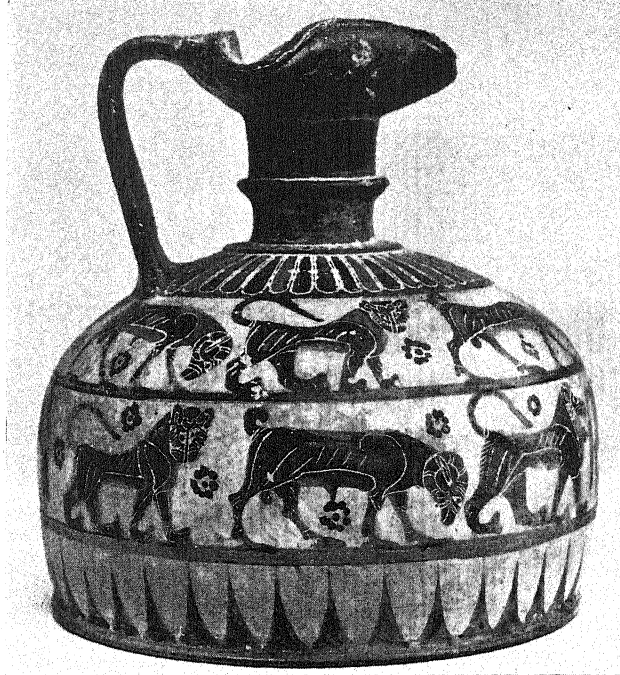
37. ENGLISH (STAFFORDSHIRE), 17TH OR 18TH CENTURY



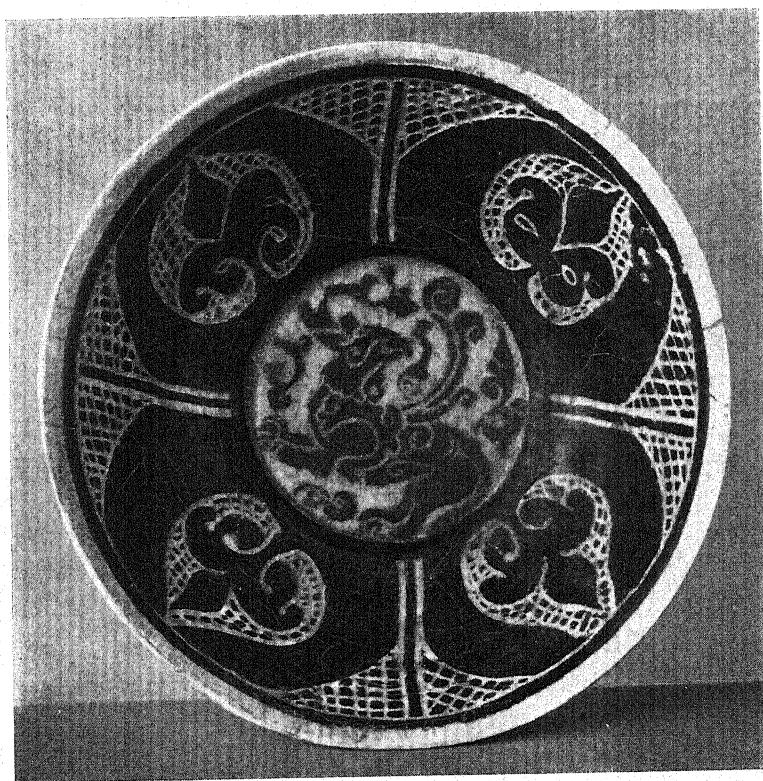
38. ENGLISH (STAFFORDSHIRE), 17TH CENTURY



39. SLOVAKIAN, 18TH CENTURY



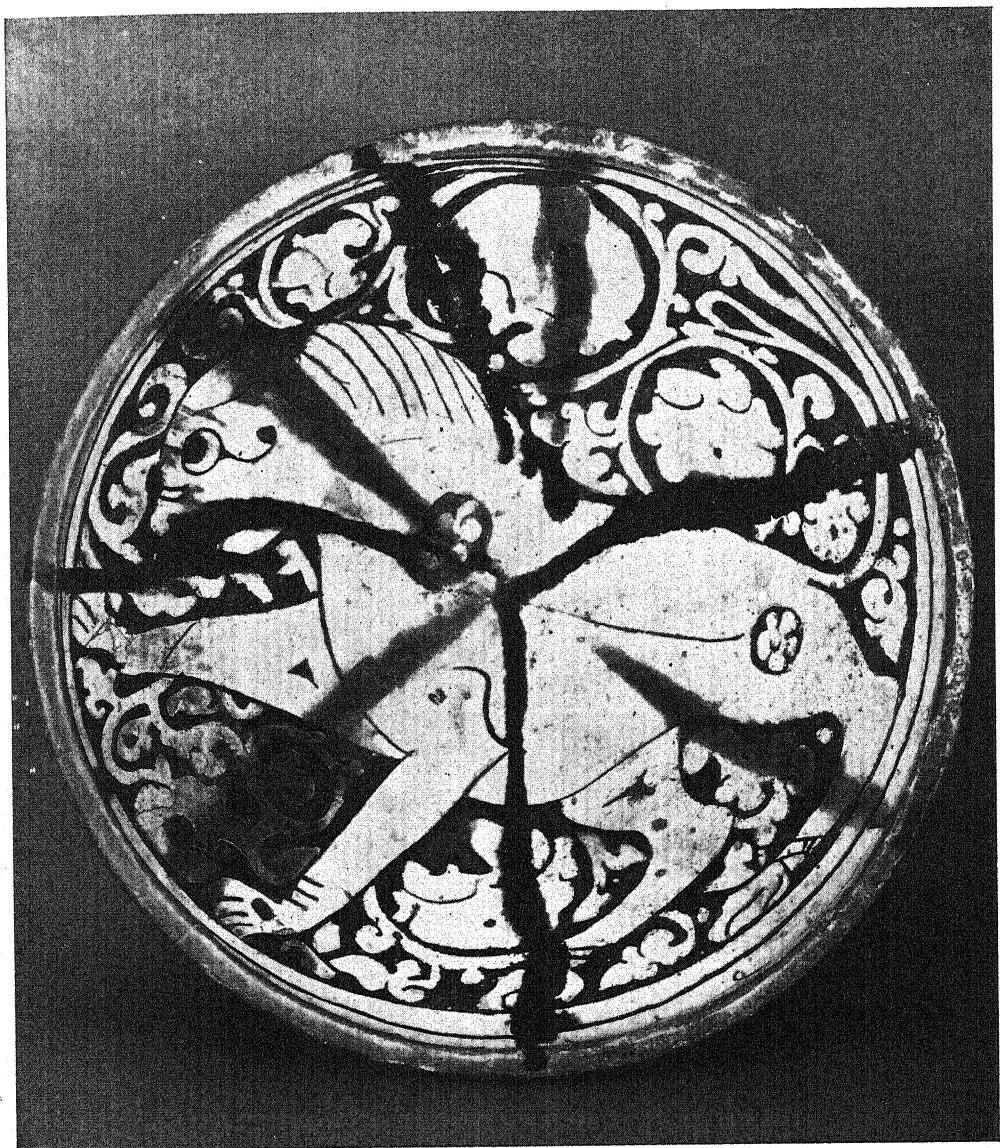
40A, B. GREEK (CORINTHIAN), 7TH AND 6TH CENTURY B.C.



41A, B. PERSIAN, 13TH CENTURY



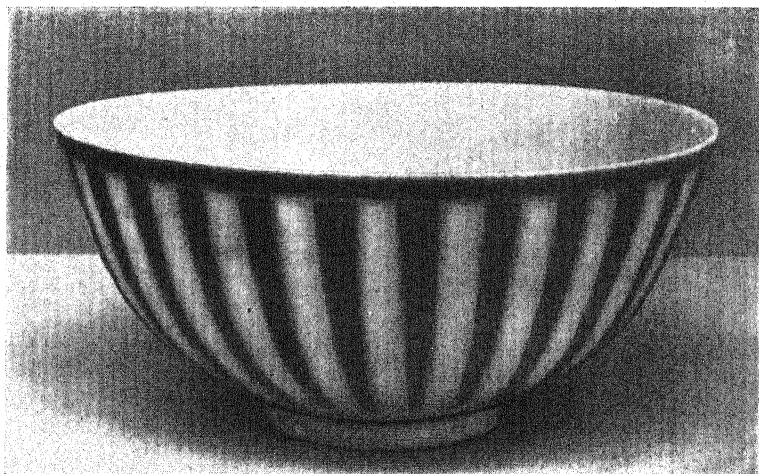
42. CHINESE, 15TH CENTURY OR LATER



43. PERSIAN, 12TH CENTURY



44. PERSIAN, 16TH OR 17TH CENTURY



45A, B. PERSIAN, 16TH OR 17TH CENTURY



46. ITALIAN (BOLOGNA), LATE 15TH CENTURY



47. GERMAN (COLOGNE), 16TH CENTURY



48. ENGLISH (SUSSEX), DATED 1809

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ware with a design incised through a black glaze touched with dark red. Diameter, $9\frac{1}{2}$ in. *Louvre, Paris.*

The incising here has all the strength and astringency of the finest Greek drawing, and the lion and lotus bud are finely stylized to fill the circular frame. The same tense and vital quality is seen in the incised details of the Attic 'black-figure' drawing; compare Plate 52B.

Plate 41A, B. PERSIAN; THIRTEENTH CENTURY. Whitish earthenware with decoration carved through a layer of black slip under a turquoise-blue glaze. Height of jug, 5 in.; diameter of dish, 7 in. *Sir Frank Brangwyn's collection.*

The sparing decoration on the little jug is placed with perfect discretion and executed with a most admirable firmness. The fantastic beast on the bowl is drawn with an equal mastery. This singular type of *sgraffiato* decoration might almost seem to have been conscious of such Corinthian examples as the jug in Plate 40A, which was however made nearly a thousand years earlier. Dr. Richard Ettinghausen has shown that the designs on this class of Persian pottery were probably suggested by shadow-puppets.

Plate 42. CHINESE; THIRTEENTH CENTURY OR LATER. Buff stoneware, black glazed, with *sgraffiato* decoration. Height, 14 in.

This great jar, with its rugged decoration, is of uncertain date. It probably supplied the inspiration of such splendid modern studio-pottery as the cider-jar in Plate 141.

Plate 43. PERSIAN; TENTH-TWELFTH CENTURY. Red earthenware with *sgraffiato* decoration, cut through a white slip under a glaze partly coloured green and brown. Diameter, $11\frac{1}{2}$ in. *Kelekian Collection.*

A superb example of a class in which the most arrant and feeble forgeries by far out-number the genuine specimens. These forgeries are of particular interest. The red body uncovered by the incising has often in genuine examples imparted to the glaze a brown stain which has run. The forgers, misunderstanding the cause of the stain, have usually dressed the incisions with manganese, which has given an entirely different brown colour.

Plate 44. PERSIAN; SIXTEENTH OR SEVENTEENTH CENTURY. White earthenware, with decoration incised through a blue slip. Diameter, $19\frac{1}{4}$ in.

This big dish is a masterpiece of the reign of Shah Abbas the Great (1587-1629), which brought a renaissance of the potter's art in Persia. This later Persian pottery is more decided in manner and less 'over-the-edge' than the best of the earlier wares, but achieves nevertheless a characteristic combination of firmness and grace.

Plate 45A. PERSIAN; SIXTEENTH OR SEVENTEENTH CENTURY.

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White earthenware with decoration incised through a brown slip. Height, $5\frac{5}{8}$ in.

Similar in technique to the last.

Plate 45B. PERSIAN; SIXTEENTH OR SEVENTEENTH CENTURY. White earthenware with decoration cut through a green slip. Diameter, $8\frac{1}{4}$ in.

The cutting shows the most sensitive sureness of hand. Translucency in the ware enhances the effect of the shining white bands.

Plate 46. ITALIAN (BOLOGNA); LATE FIFTEENTH CENTURY. Red earthenware with *sgraffiato* decoration cut through a white slip under a yellowish glaze. Diameter, $15\frac{1}{2}$ in.

The grace and strength of the drawing here are characteristic of Italian Renaissance art. The date and place of origin of the class have been suggested by the finding of fragments at Bologna with the arms of the Bentivoglio family, who were expelled from the city in 1499.

Plate 47. GERMAN (COLOGNE); SECOND HALF OF SIXTEENTH CENTURY. Brown-mottled salt-glazed stoneware ('tiger-ware'). Height, $13\frac{1}{8}$ in.

The applied decoration on this jug was done by two methods: the leaves and busts were shaped in a separate mould and attached to the surface of the vessel with slip; the stems were formed by rolling clay in the hands and similarly applying it, freehand, in strong curves. For the form, see p. 24.

Plate 48. ENGLISH (SUSSEX OR KENT); DATED 1809. Red earthenware with decoration inlaid in white clay, under a yellowish glaze. Height, $12\frac{1}{2}$ in.

This impressive country-made jar is remarkable for its revival of a technique of inlaying essentially the same as that used in the English medieval tilework. The leaves were stamped on the body of the jar, but the stems were drawn freehand; the letters and numerals were stamped with printer's type.

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Potters have seldom been content to leave their work without decoration in some contrasting colour, and acquaintance with different clays and earths no doubt soon suggested the possibility of painting with a brush. Primitive man's dislike of empty spaces gave particular value to this resource, and symbolical, magical, or merely imitative patterns, often taking over the angular forms naturally produced in basket-work and weaving (1), were by a probably unconscious sense of fitness gradually adapted to the forms of vessels. Eventually losing such intelligible meaning as they had, they became pure design, ranging from the trivial and merely pleasing to the level of the highest creative art (2).

Apart from the unquestionable beauty of the result in so many cases, the use of a pot or a plate as the field for painting could be justified by the special character of the ceramic materials at the painter's disposal. These are not only very durable but often of unique quality. They range from natural earths, such as ochres and iron-charged clays, firing to tones of buff, russet-brown and black, and differing little from the clays of which earthenware pots are made, to the many-coloured artificial glassy enamels used on fine white porcelain.

Certain technical factors, already touched upon, govern the range of ceramic colouring. Only a few colours will stand the full heat required to fire the body and glaze of porcelain and stoneware; intermediate and more numerous, but still limited in number, are the colours fired at somewhat lower temperatures with or under the glaze of many earthenwares; while a practically unlimited range of tones is available in the easily fusible overglaze enamels used alike on porcelain and on earthenware.

The nature of the pottery surface also varies greatly, and may impose a beneficial discipline. Thus the more or less absorbent surface of unglazed stoneware and porcelain (3) and the unfired tin-glaze of maiolica and delftware (4) both call for great sureness of touch in the irrevocable brush-strokes. The exceedingly smooth-textured surface of Greek pottery (5) evidently provided a recipient as agreeable as that of parchment or fine paper, while the glaze over which the lustre-pigment

(1) *Plate 50*; (2) *Plates 50, 52, 57, 70, etc.*; (3) *Plate 72*; (4) *Plates 61, 64, 76, 78B, 144, 145, etc.*; (5) *Plate 53.*

was applied on the Hispano-Moresque ware gave great freedom and fluency to the work, much of which was done with a pen (1). But the technique of overglaze enamelling makes possible a miniature-like fineness and delicacy which is apt to become both facile and laborious; only when controlled by exceptional taste or by a strong pictorial convention, as in some Japanese porcelain (2), does enamel painting achieve a breadth of style comparable with that of the best underglaze decoration.

The stylization thus often imposed by technique has been salutary in discouraging the trivial naturalism which too great a facility invites. A limitation of palette to one or two colours, such as blue alone or red and green, brings a repose and a strength which might otherwise be lost, and stress is laid upon the creation of rhythmical, more or less abstract, designs rather than pictorial representation.

But the various nature of ceramic pigments and recipients, already alluded to, and the varying taste shown in different countries and periods, bring a great variety in the aesthetic appeal of pottery-painting, which is not to be judged by a standard derived from any one manner. The merit of all is of course to be assessed by the same criteria as are applied to painting in other materials. These criteria call for sensitive drawing and brushwork (3) and a unifying linear rhythm (4), for colour brought into unexpected but just and beautiful relationships, and above all for the creative organization of forms with reference to a frame (5); these are some of the qualities to be looked for in painting of every kind. Of all these qualities, sensitiveness of brushwork is in pottery-painting perhaps the most important. The mere brush-strokes themselves must have vitality and meaning; in some Far Eastern work the very turns of the brush and articulations of line seem to have a mysterious life of their own (6). In pottery-painting the frame is provided by the shape of the vessel, whose three-dimensional contours are at once a handicap and an opportunity, giving scope for the invention of patterns which must always be in harmony or effective contrast with the 'movement' of the vessel's form (7).

It may well be argued that the most satisfying results are produced when a primitive lack of facility or a deliberate restraint has allowed the colour and substance of the piece itself to play a part. Some Korean and Japanese pottery and some rare medieval English wares (8) are noteworthy examples in which the earthy and often sombre pigments seem, like the simple designs themselves, to grow out of the very sub-

(1) *Plates* 58, 59; (2) *Plate* 70B; (3) *Plates* 54, 55, and *passim*; (4) *Plates* 72, 75A and B, etc; (5) *Plates* 55B, 57, 62, 76, etc; (6) *Plates* 70A and B, 109-119; (7) *Plates* 66A, 71, 115, etc; (8) *Plates* 35, 49.

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stance of the pot. In contrast with the slight but suggestive designs on the best Far Eastern pottery, the Persian, Syrian and Turkish wares show a more decided manner, with more clarity and definition in designs that are as a rule lavishly spreading but always admirably fitted to the shape of the piece (1). A different merit is found in some early European porcelain and the faience that imitated it; here slight enamel-painting in exquisite taste allows the sensuous beauty of the white material to play its part (2). Table-wares by their function should impose restraint, and slight formal rather than pictorial designs are generally found to be more appropriate as well as the most satisfying to modern taste (3). These, too, are more in harmony with the conditions of mass-production, which indeed may be thought to rule out painting altogether. Printed designs (4) are surely preferable. A print, the autographic work of an artist-engraver, multiplied mechanically, may be thought of as comparable to the shape produced by an artist-designer for multiplication by casting.

But it must be admitted, in spite of general rules, that many instances occur among luxury wares, notably in Greek, Persian and Italian pottery, where inventive power and an unfettered delight in the use of an exacting medium have combined in the creation of anomalous but splendid works which are unquestionably masterpieces, though they are perhaps masterpieces of drawing or painting rather than of pottery. And none but a puritan or doctrinaire theorist would refuse to take delight in them.

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All objects not otherwise described are in the collections
of the Victoria and Albert Museum

Plate 49. ENGLISH (MADE AT CHEAM, SURREY); THIRTEENTH OR FOURTEENTH CENTURY. Buff earthenware with painting in brown slip. Height, $10\frac{3}{4}$ in.

This is brushwork of the boldest and most uneducated kind, of undeniable grandeur.

Plate 50. AMERICAN-INDIAN (FROM ARIZONA). Ascribed to the fourteenth century. Red earthenware painted in black and white. Diameter, 10 in. *Earl H. Morris Collection.*

(1) *Plates* 74, 75; (2) *Plates* 79, 127A, 131B; (3) *Plates* 80A, 157; (4) *Plates* 80B, 158, 159.

The decoration here retains in part the angular forms of a precursor in woven basketwork. Though nominally primitive the powerful design shows a modern preference for abstract and asymmetrical forms.

Plate 51. FROM CHINA. NEOLITHIC PERIOD, PERHAPS 2500 B.C. Polished red earthenware painted in red, white and purple-brown. Height, 15¼ in.

The toothed and angular forms were here again probably derived from basketwork or some other woven material.

Plate 52A. EAST GREEK (IONIAN); SIXTH CENTURY B.C. Earthenware with painting in black. Diameter, 9½ in. *Louvre, Paris*.

An unusual example of black-figure decoration, freely painted, with little use of incised lines.

Plate 52B. GREEK (ATTIC); ABOUT 510 B.C. Earthenware with painting in black. Detail. *Munich, Museum Antiker Kleinkunst*.

The design of horses and chariot is drawn with a remarkable rhythmical power; it is painted, but depends absolutely on incised lines, which are drawn with an unsurpassed sureness and life of their own. Compare Plate 40B.

Plate 53A. GREEK (ATTIC); FIFTH CENTURY B.C. A white-ground Athenian funeral-vase. Height, 14 in.

These vases, which are sometimes recognizably the work of painters of red-figure wares, sustain a much higher standard than those, in drawing which is in the highest degree living and sensitive.

Plate 53B. GREEK (ATTIC); FIFTH CENTURY B.C. Detail of an Athenian funeral-vase. *Louvre, Paris*.

Here the drawing appears looser, but is not less sure and creative—a vital calligraphy, capable of suggesting solid forms but none the less beautiful in itself.

Plate 54. FROM CYPRUS, MYCENÆAN PERIOD. ABOUT 1400–1000 B.C. Earthenware painted in brownish-black. Height, 18 in. *British Museum*.

The squid or octopus motive, most familiar on Minoan and Mycenaean pots from Crete, is here treated with assurance and power; it is superbly tense, yet the waving tentacles flow as if with a water-begotten pliancy.

Plate 55A. PERSIAN; TWELFTH OR THIRTEENTH CENTURY. Buff-white earthenware, painted in blue and black. Diameter, 7¾ in.

The design of water-plants is treated with the same sense as the last, of waving foliage anchored yet floating, while the fishes in the border are stylized into an expressive formula of fine, swift, darting touches.

Plate 55B. PERSIAN; THIRTEENTH CENTURY. Whitish earthen-

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ware with decoration painted in black and incised, under a turquoise-blue glaze. Diameter, $7\frac{1}{4}$ in.

The design of this bowl recalls the Greek vase-painting. The dancing figure with its whirling arabesque of arms and legs is easily and admirably fitted to the circular panel, which by a masterly touch is broken at two points.

Plate 56A, B. CENTRAL ASIAN (AFRASYAB, NEAR SAMARKAND); NINTH OR TENTH CENTURY. Red earthenware covered with a white slip and painted in brownish purple-black. Diameter, $4\frac{3}{8}$ and $10\frac{1}{4}$ in. respectively.

The Samarkand wares are a very distinct class made in the period of the Samanid Dynasty (874–999), and were evidently the work of a single potter and his school.

The border of stylized Cufic lettering on the small dish is composed of remarkably beautiful elements—blunt-ended or finely pointed, or firmly sweeping round the rim of the dish. Such borders of formal Arabic writing are commonly the sole (and entirely satisfying) decoration of these Samarkand dishes.

In the border of arabesques on the bowl the elements are less austere simple, but no less tense and springing.

Plate 57. PERSIAN; PROBABLY TWELFTH CENTURY. Red earthenware painted over a white slip in green and brown, with incised details under a yellowish glaze. Diameter, 10 in.

The design of a stylized tree is here of a very high order, with its symbolical notation and analysis and its disturbing and poetical lack of symmetry.

Plate 58. SPANISH (MANISES, NEAR VALENCIA); MIDDLE OF FIFTEENTH CENTURY. 'Hispano-Moresque' ware. Decorated in lustre over a tin glaze. Diameter, 18 in. *Sèvres, Musée Céramique*.

The decoration of this dish is of the nature of illumination and was done with a pen. This is seldom understood, but the line-work has a quality which is essentially that produced by a reed- or quill-pen, drawn over the smooth surface of the already-fired white glaze.

The close and intricate filling of scroll and arabesque in golden monochrome has a character which is both rich and austere and stands quite alone in the history of pottery. The decoration of the dishes is usually armorial; they were 'sought after the whole world over, by Pope, Cardinals and Princes', as a contemporary put it. The specimen figured bears the quartered arms of Aragon, Castile-Leon, Navarre, and Evreux, and was made for Blanche, Queen of Navarre (who died in 1441) or for her husband John of Aragon, who bore the same arms until 1458.

Plate 59. SPANISH (MANISES); THIRD QUARTER OF FIFTEENTH

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CENTURY. Decorated in blue and in copper lustre. 'Hispano-Moresque' ware. Height, $12\frac{1}{4}$ in.

This is bolder work, but still retains a pen-drawn character in the linear passages and in the edges and details of the strongly scrolled foliage.

Plate 60A. ITALIAN (FAENZA); LATE FIFTEENTH CENTURY. Tin-glazed earthenware (*maiolica*), painted in dark blue, orange, green and purple. Height, $8\frac{3}{4}$ in.

Characteristic bold free painting of the so-called Gothic foliage.

Plate 60B. ITALIAN (FLORENCE); ABOUT 1450-75. Tin-glazed earthenware (*maiolica*), painted in blue. Height, $8\frac{3}{4}$ in.

The motives on this were partly borrowed—the foliage from Hispano-Moresque ware, and the 'contour panel' (in which the figure of the bird is enclosed) from the medieval pottery of Syria or Egypt. The painting has nevertheless a swift vitality of its own.

Plate 61. ITALIAN (FLORENCE); ABOUT 1450. Tin-glazed earthenware (*maiolica*), painted in green, purple and orange. Diameter, $17\frac{1}{2}$ in.

'Green-and-purple' painting was widely in fashion in the late medieval period—in South-Western France, in Spain, and in Italy, notably at Orvieto and at Florence. The design on this large dish shows a strong and sensitive command of line and a curiously modern analysis of form.

Plate 62. ITALIAN (TUSCANY); ABOUT 1450. Tin-glazed earthenware (*maiolica*), painted in green and purple, discoloured by immersion in water. Height, $9\frac{1}{2}$ in.

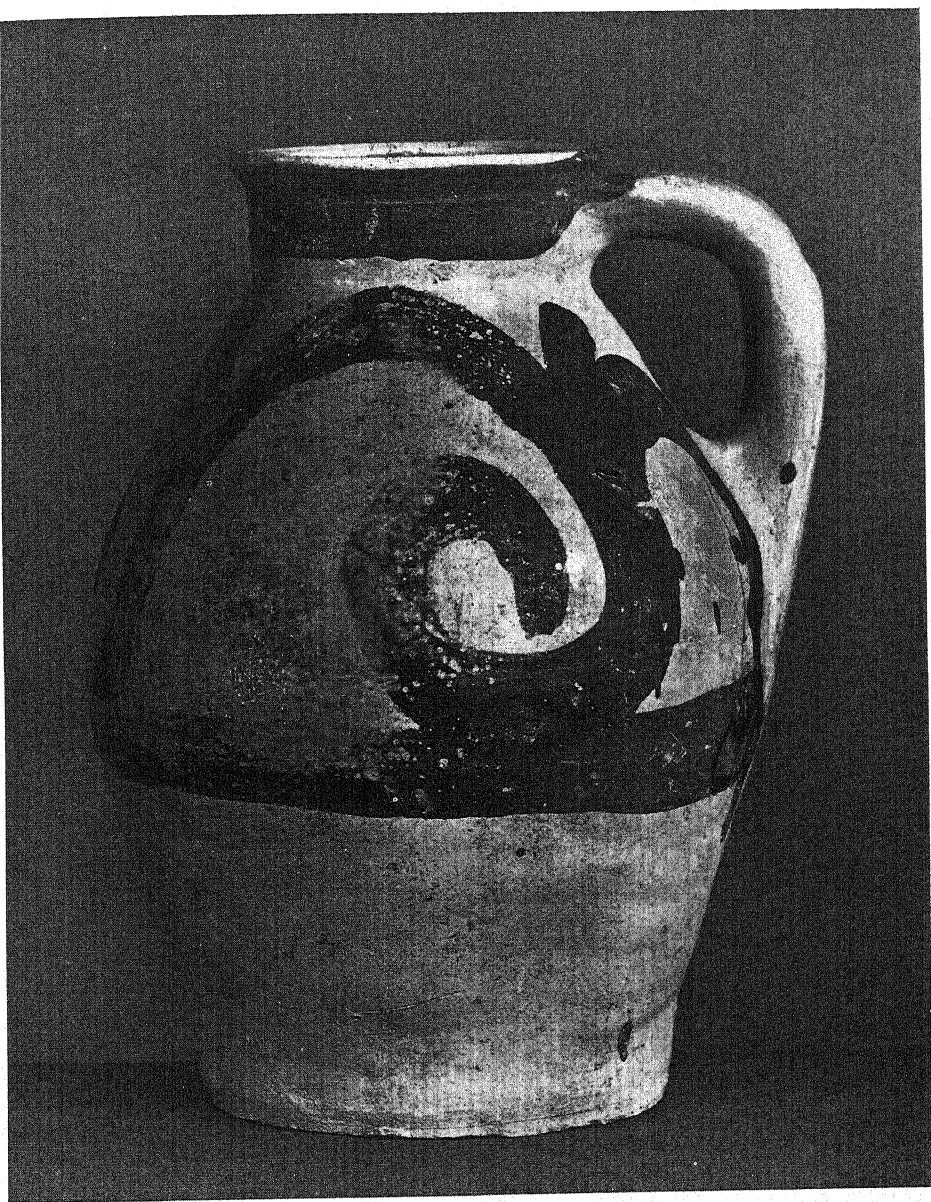
The painting on this typical Tuscan jug is reduced to the simplest elements, spaced out with admirable judgement, and executed with a free but sure touch. For the form, see p. 25.

Plate 63. ITALIAN (FLORENCE); ABOUT 1460. Tin-glazed earthenware (*maiolica*), painted in dark blue, orange, green and purple. Height, 13 in.

This shows another form of the 'Gothic foliage', tensely curled and powerful in movement.

Plate 64. ITALIAN (FAENZA); ABOUT 1510. Tin-glazed earthenware (*maiolica*), painted in blue and opaque white. Diameter, 14 in.

This big dish stands at the historical point in Italian maiolica where decoration passed over into pictorial representation. The medley of motives in the border was painted apparently for the sheer pleasure of improvisation in lyrical brushwork; and the same masterly skill was applied also to the naturalistic rendering of a scene (Christ among the Doctors) of a kind which is often declared to be unsuited to pottery. Its justification must be that the brushwork and the composition are of exceedingly beautiful quality.

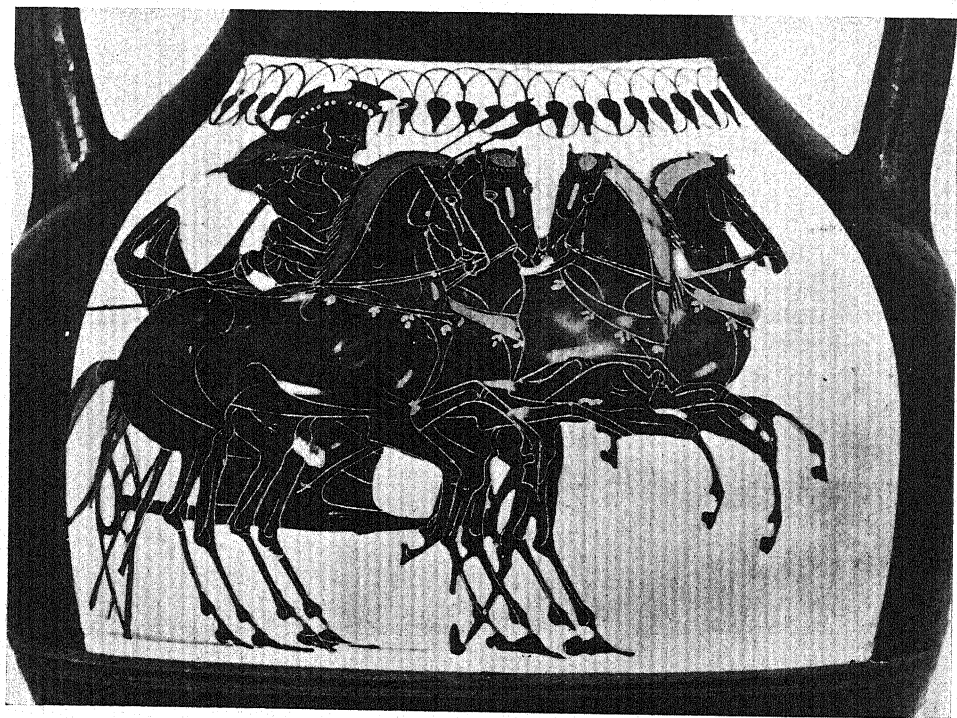
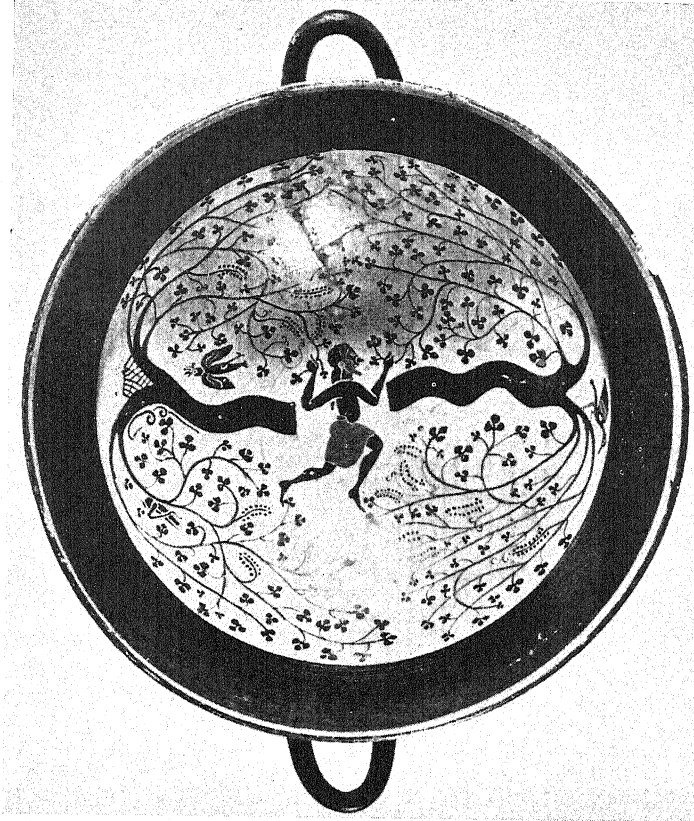


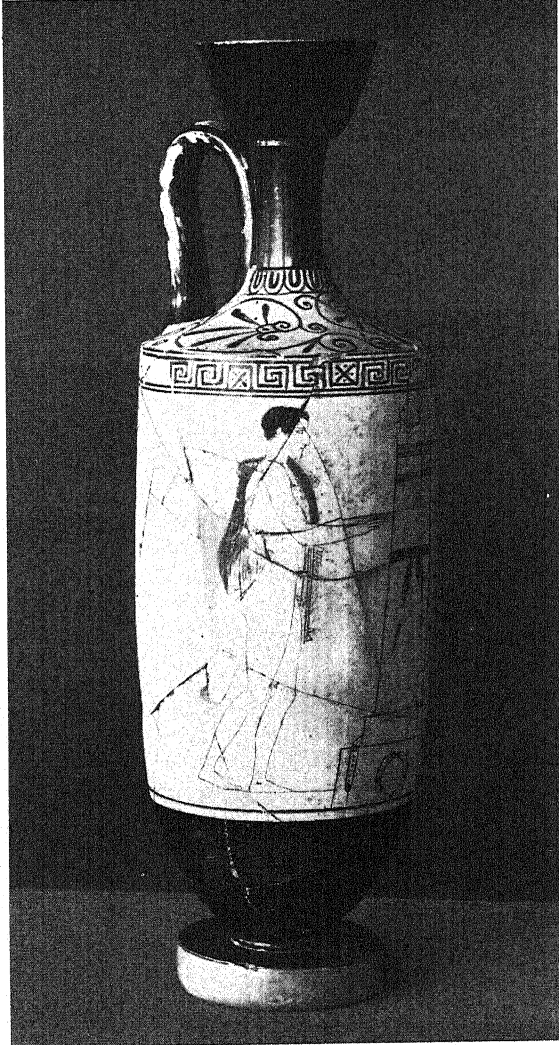
49. ENGLISH. 13TH OR 14TH CENTURY

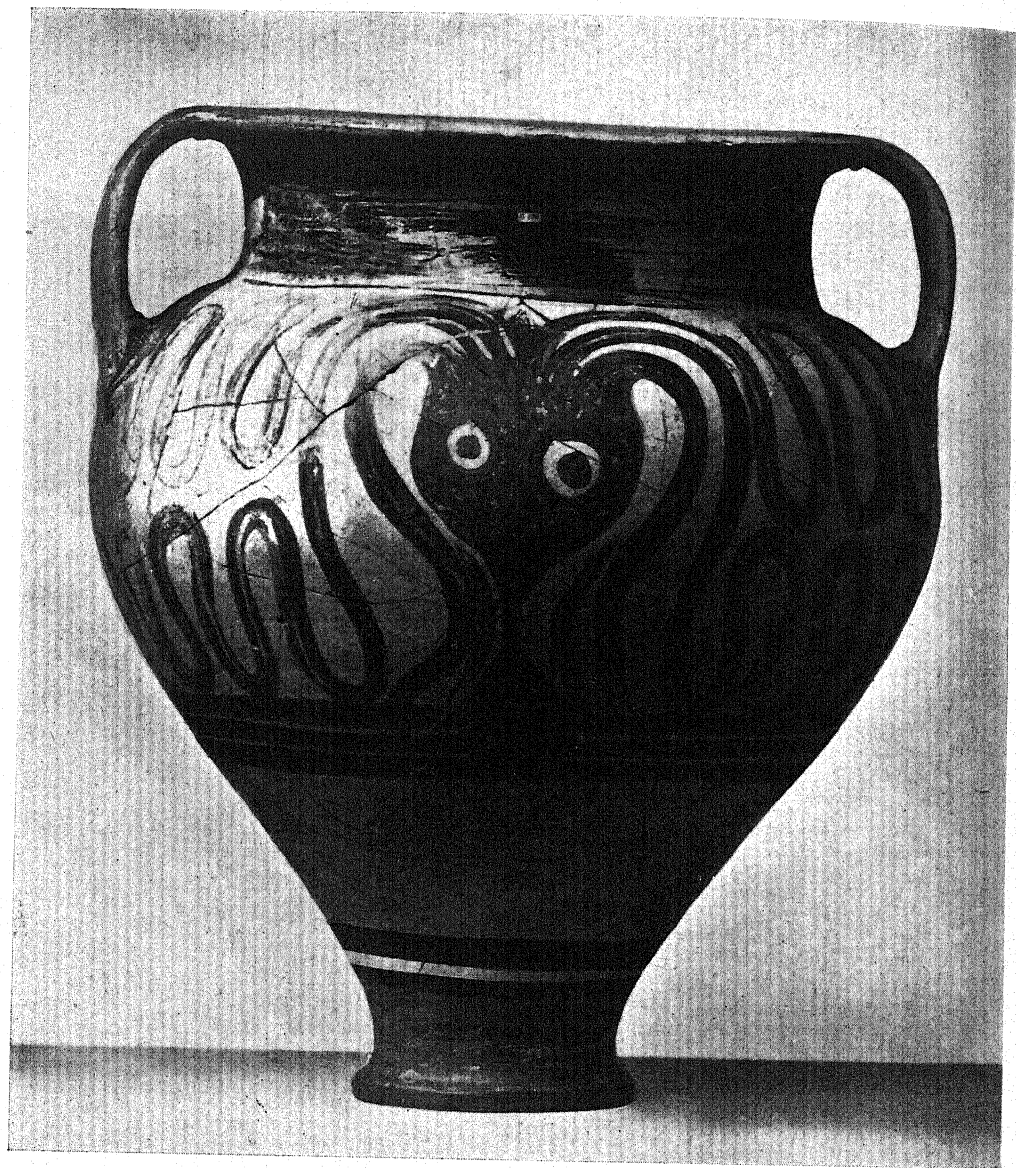




51. FROM CHINA, NEOLITHIC PERIOD



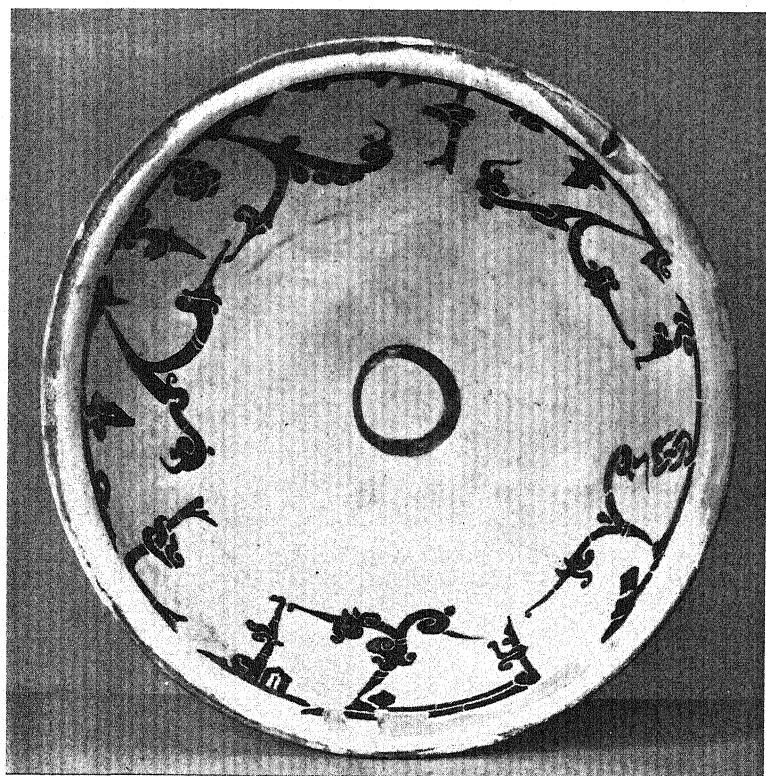
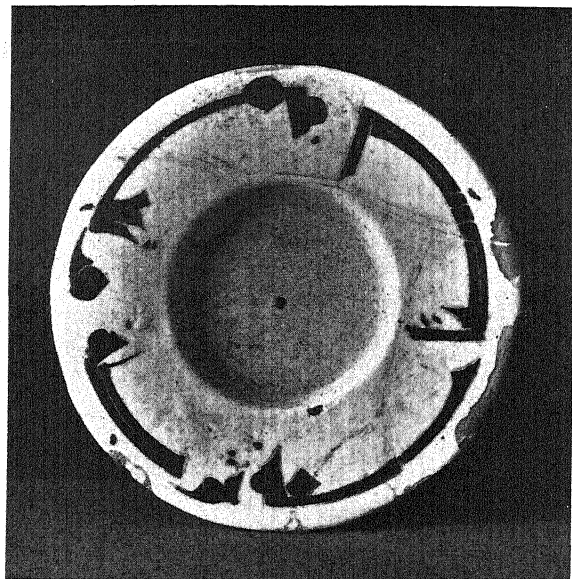




54. FROM CYPRUS, ABOUT 1400-1000 B.C.



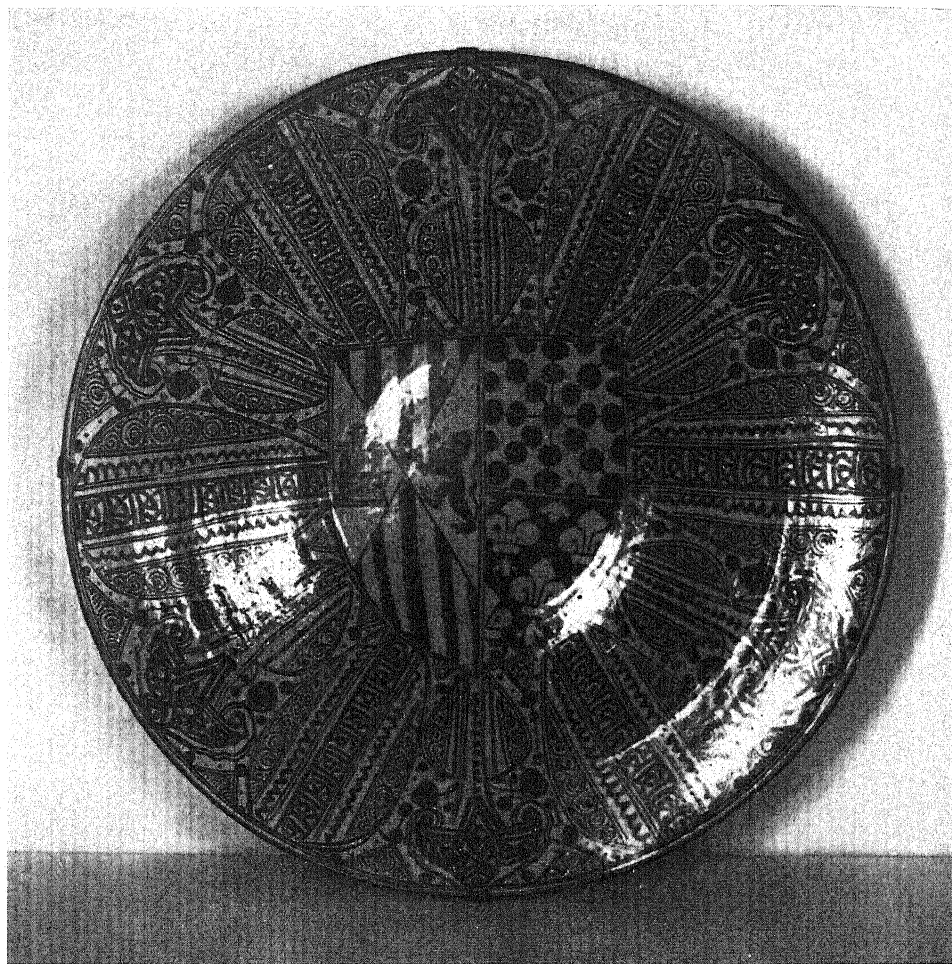
55A, B. PERSIAN, 13TH CENTURY



56A, B. CENTRAL ASIAN (SAMARKAND), 9TH-10TH CENTURY



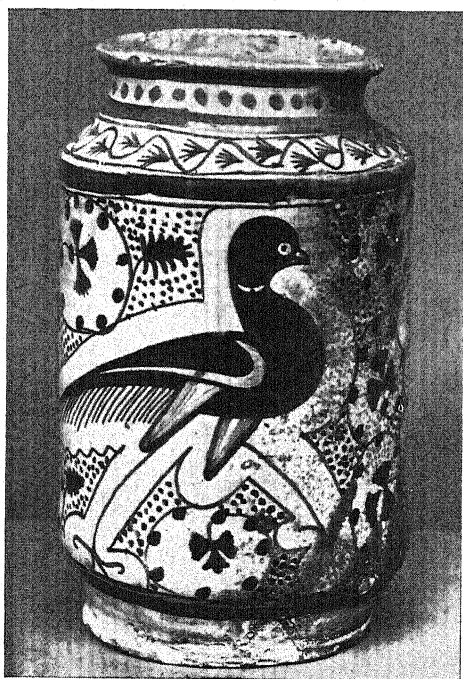
57. PERSIAN, 12TH CENTURY



58. HISPANO-MORESQUE, 15TH CENTURY



59. HISPANO-MORESQUE, 15TH CENTURY

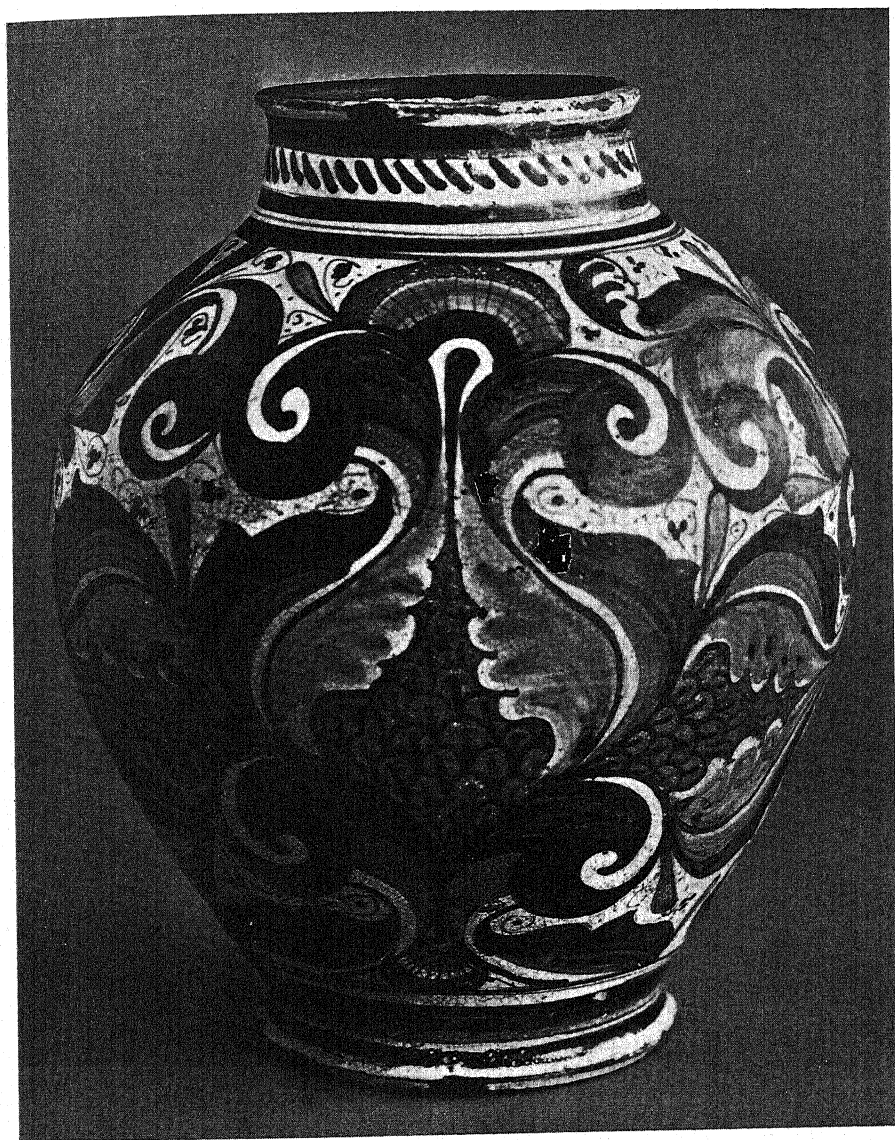


60A, B. ITALIAN (FAENZA AND TUSCANY), 15TH CENTURY

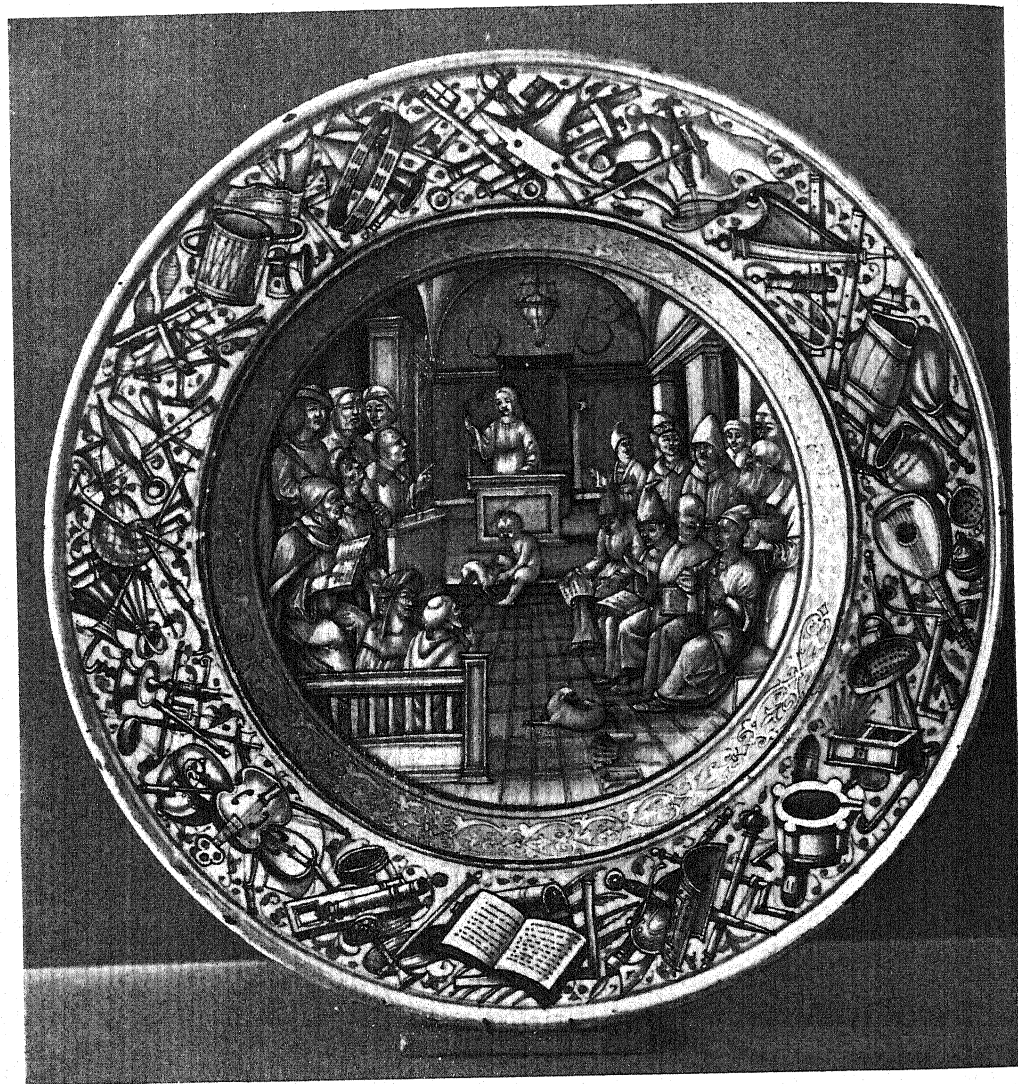


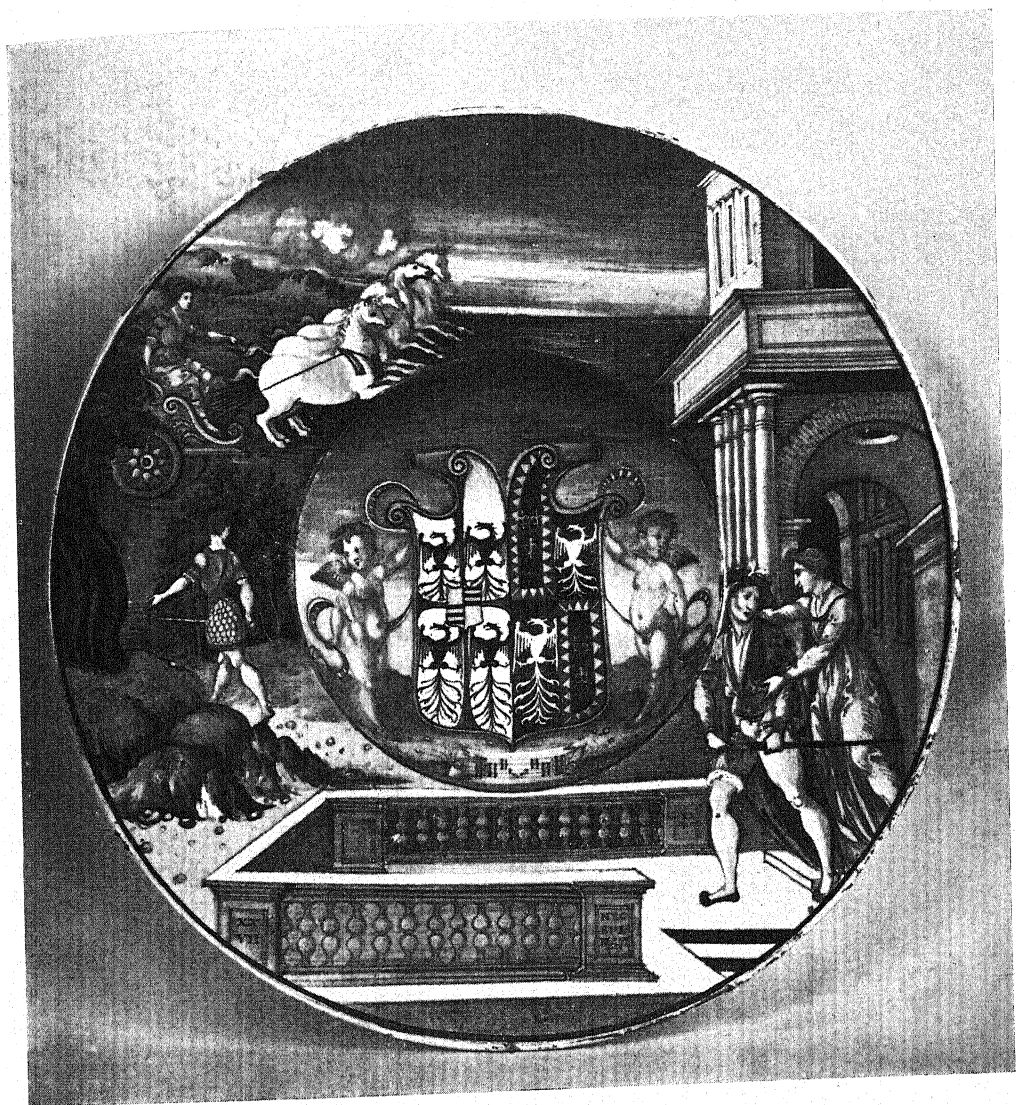
61. ITALIAN (FLORENCE), 15TH CENTURY





63. ITALIAN (FLORENCE), 15TH CENTURY

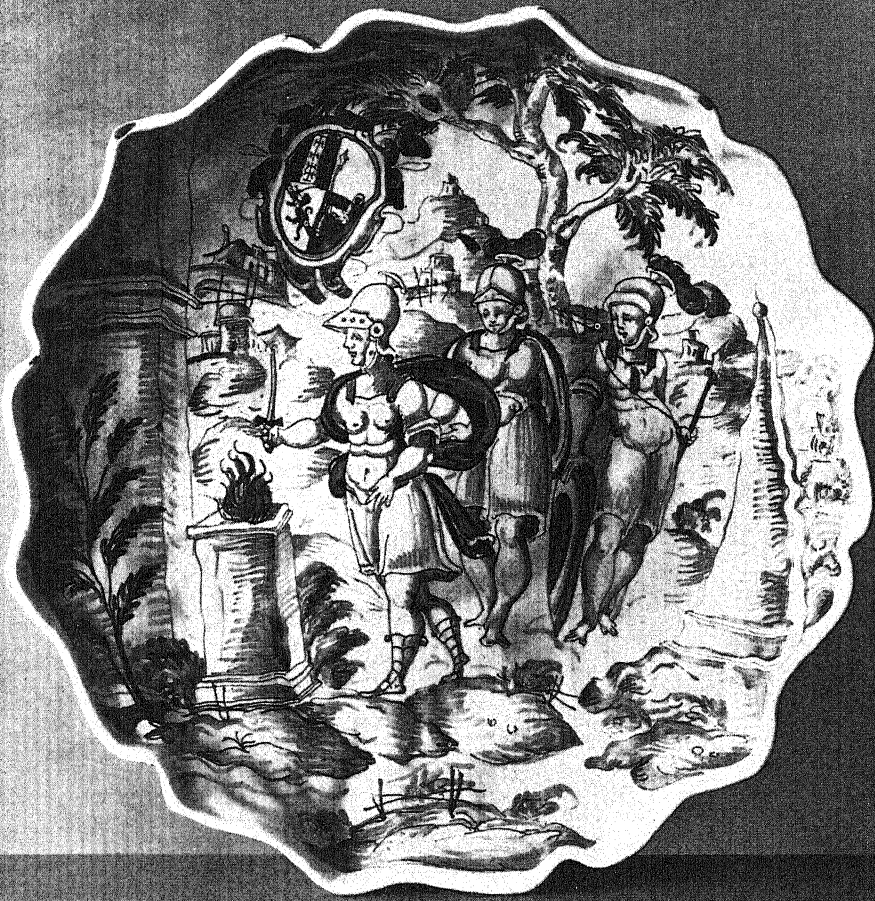




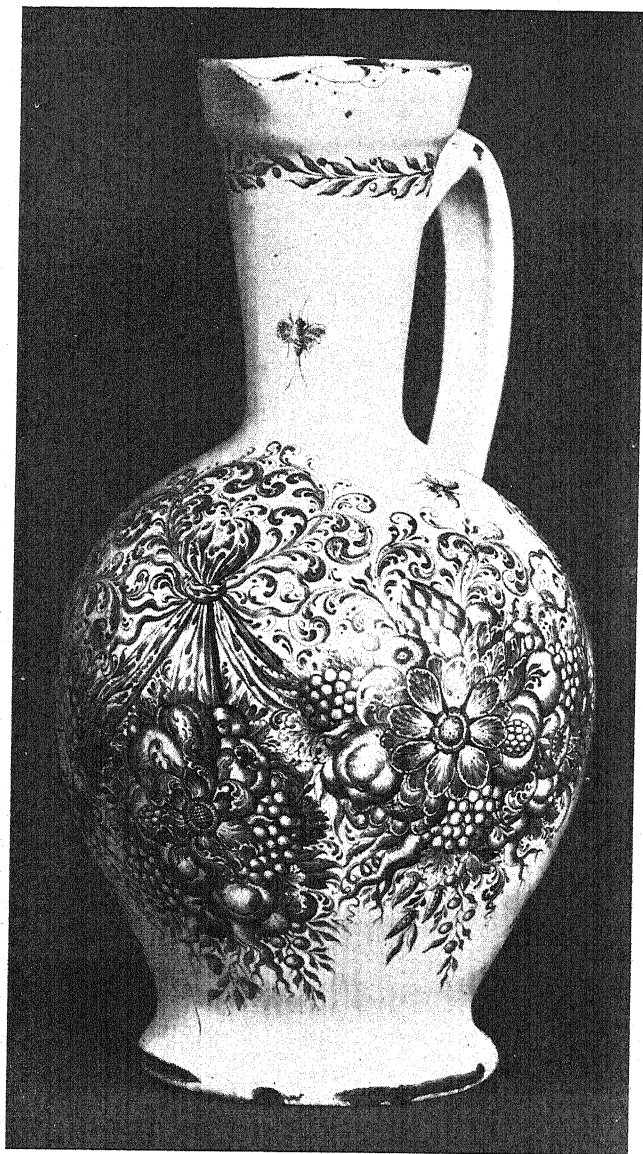
65. ITALIAN (CASTEL DURANTE), ABOUT 1519



66A, B. ITALIAN (DERUTA), ABOUT 1515-1520



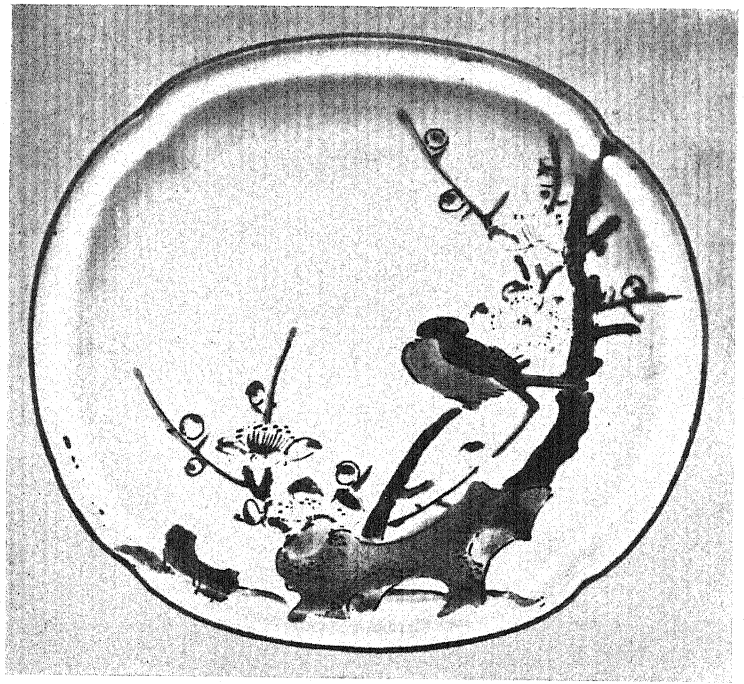
67. ITALIAN (FAENZA), ABOUT 1570



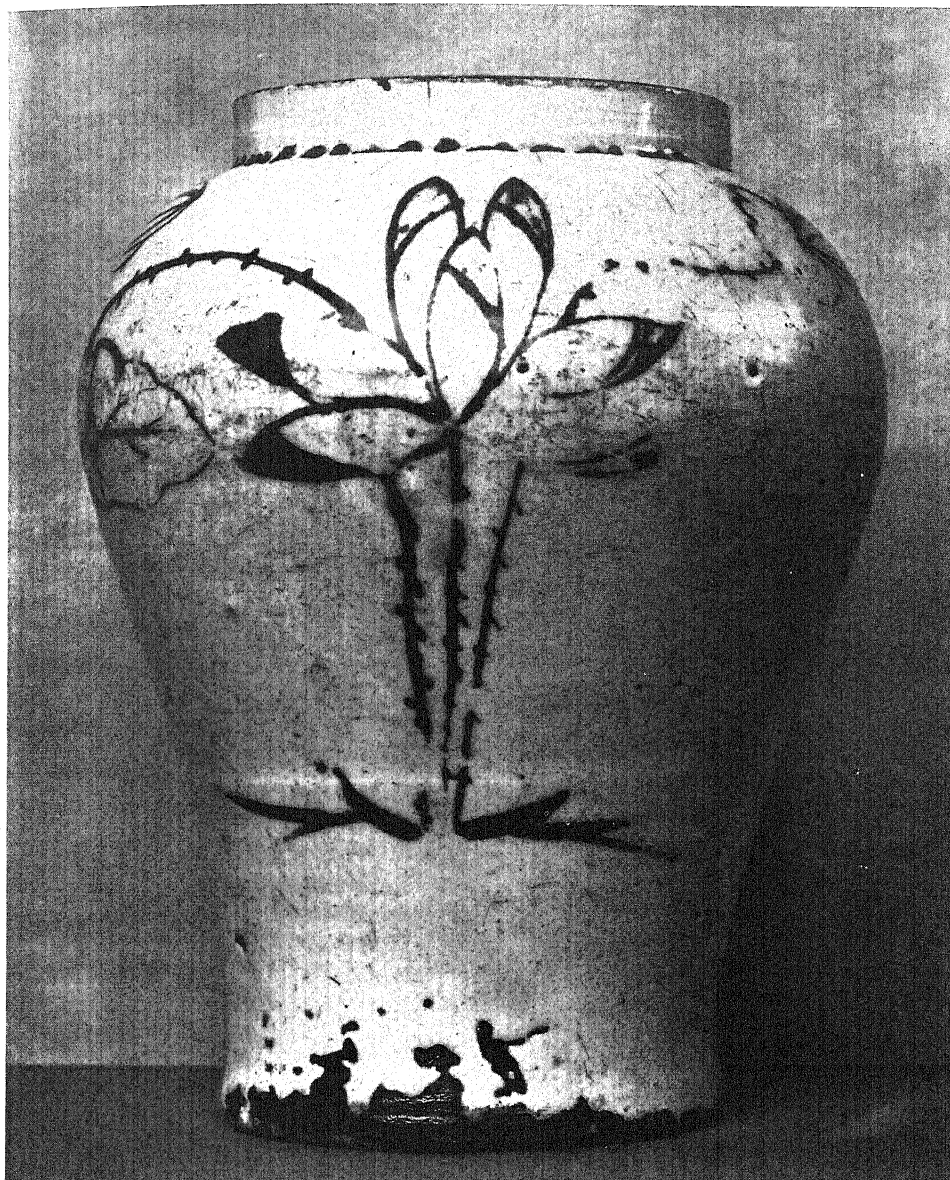
68. GERMAN (NUREMBERG), LATE 17TH CENTURY



69. GERMAN (FULDA), ABOUT 1745



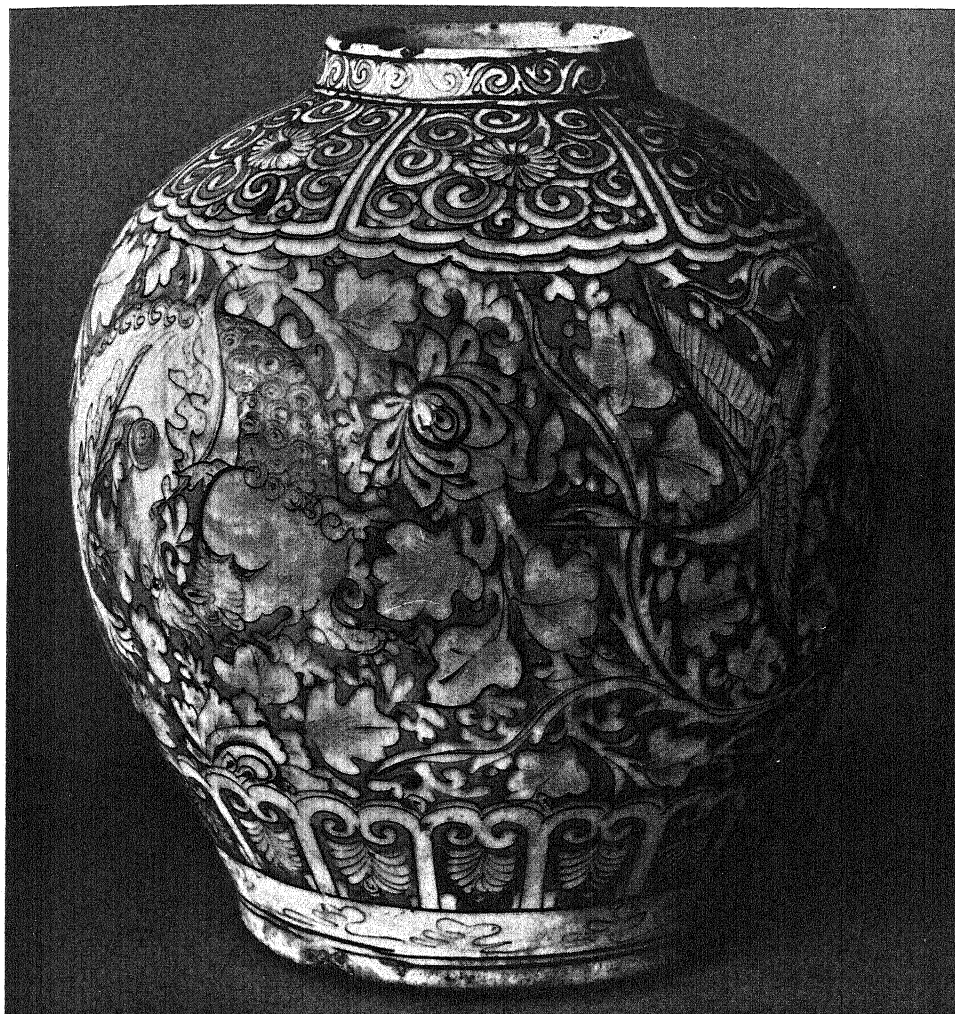
70A. CHINESE, 13TH OR 14TH CENTURY
70B. JAPANESE, 17TH OR 18TH CENTURY



71. COREAN, PERHAPS 17TH CENTURY



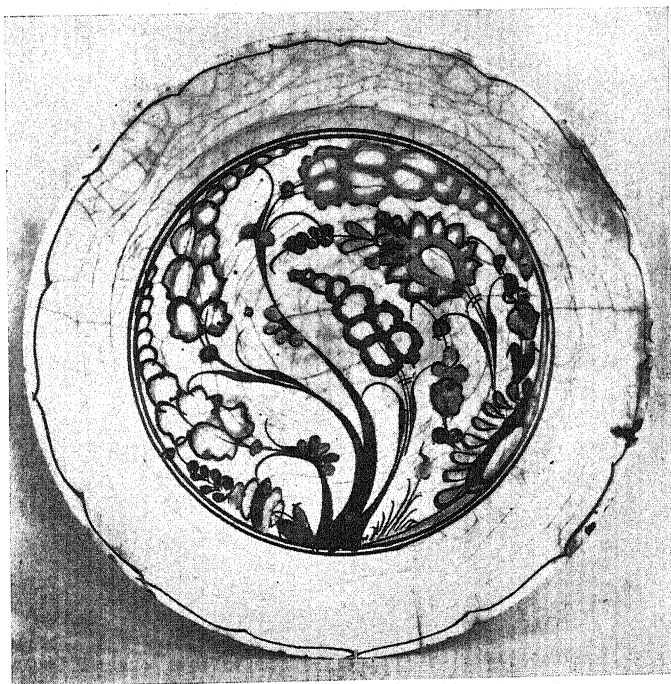
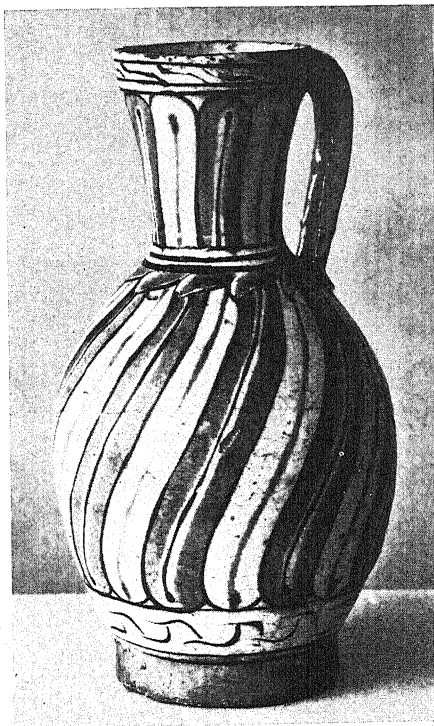
72A, B. CHINESE, 15TH(?) AND 18TH CENTURY



73. PERSIAN, 16TH OR 17TH CENTURY



74A, B. TURKISH, 16TH CENTURY



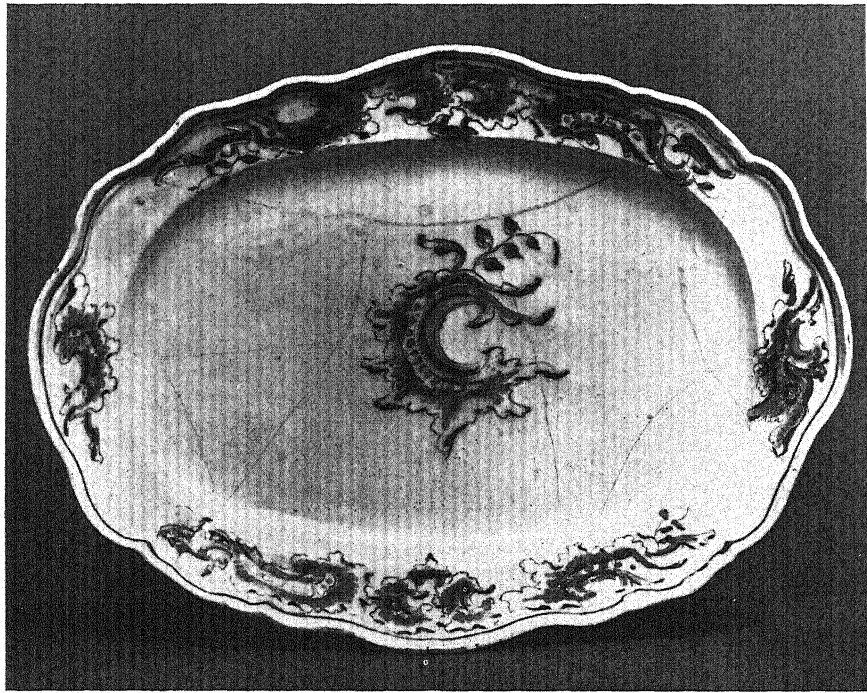
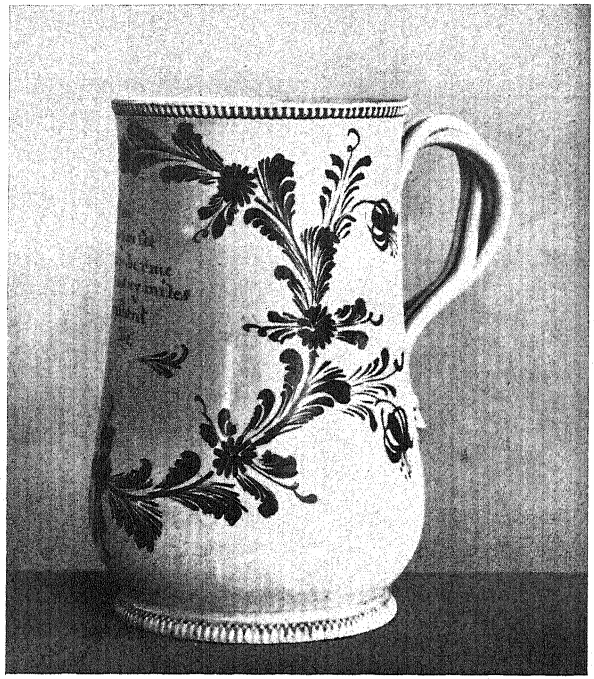
75A. TURKISH, 17TH CENTURY
75B. PERSIAN, 16TH OR 17TH CENTURY



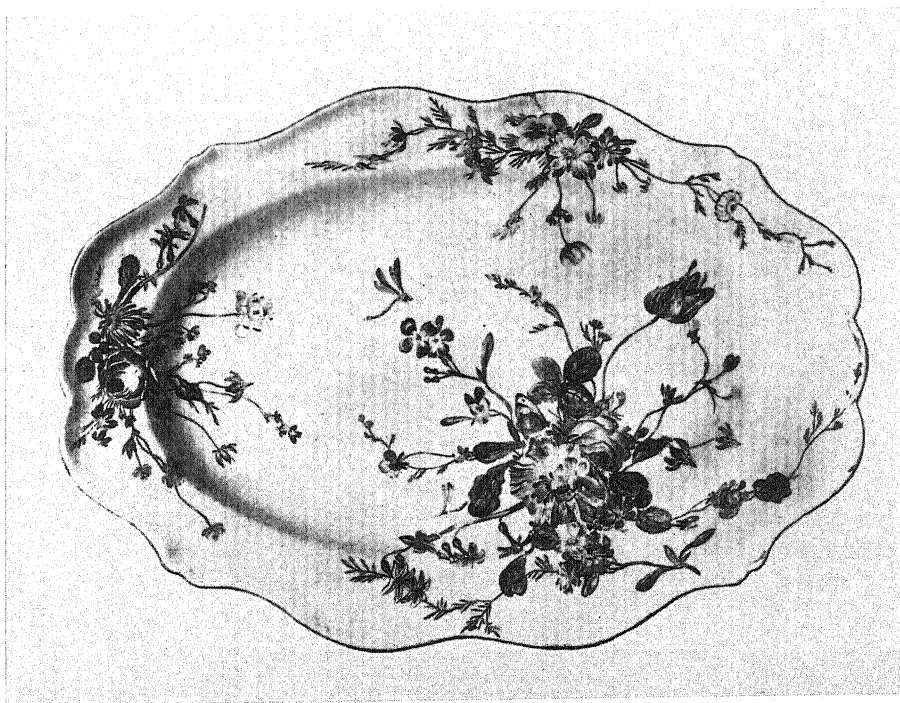
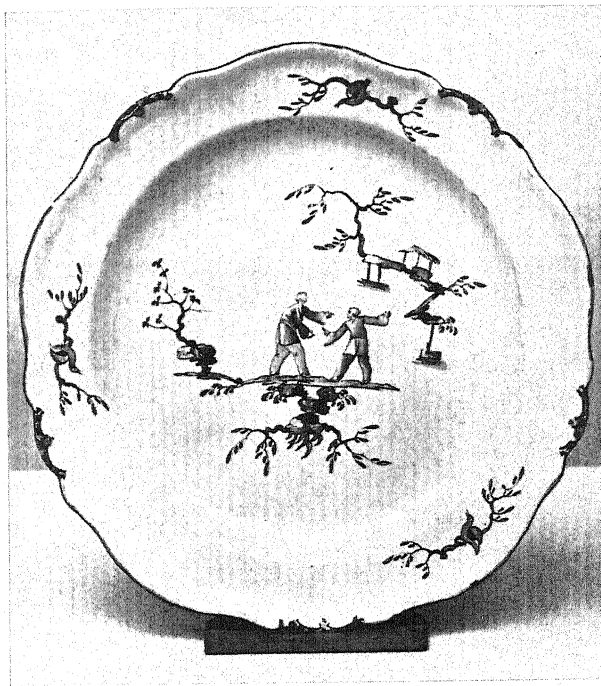
76. ENGLISH (BRISTOL), 18TH CENTURY



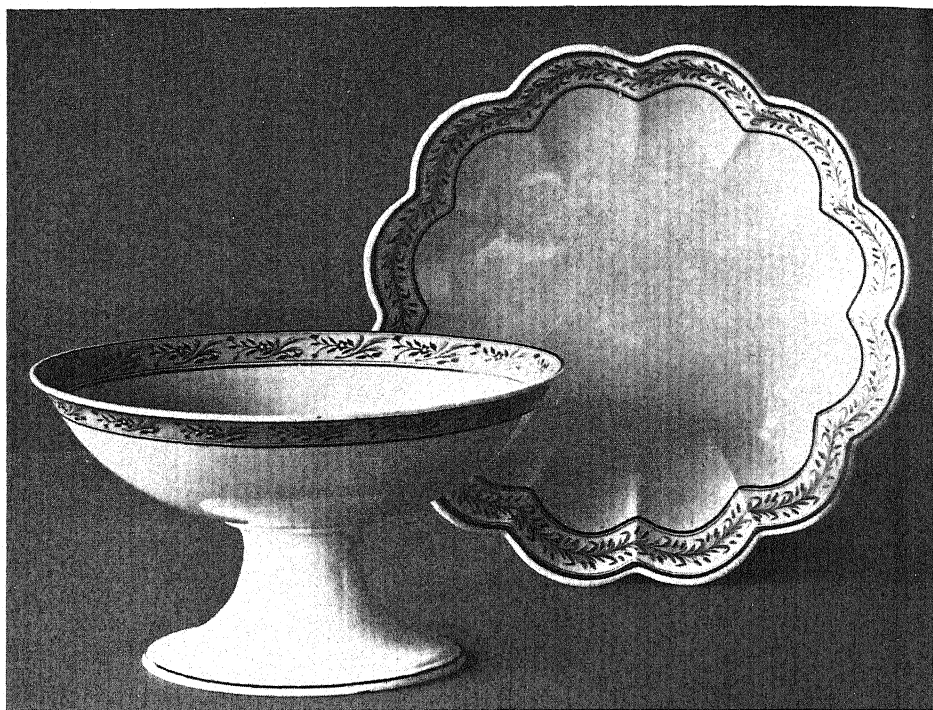
77. ENGLISH (LAMBETH), 17TH CENTURY



78A. ENGLISH (STAFFORDSHIRE), 18TH CENTURY
 78B. NORWEGIAN (HERREBØE), 18TH CENTURY



79A, B. FRENCH (MARSEILLES), 18TH CENTURY



80A. ENGLISH (WEDGWOOD), 18TH CENTURY
80B. ENGLISH (BOW), ABOUT 1756

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Plate 65. ITALIAN (CASTEL DURANTE); ABOUT 1519. Tin-glazed earthenware (*maiolica*), painted in colours. Diameter, $10\frac{3}{4}$ in.

This is a middle-period work by the greatest of all maiolica-painters, Nicola Pellipario. Every touch is sensitive, singing and dancing, charged with a mysterious life of its own. The dish belongs to a now-scattered service made for Isabella d'Este, widow of Gianfrancesco Gonzaga.

Plate 66A. ITALIAN (DERUTA); ABOUT 1520. Tin-glazed earthenware (*maiolica*), painted in blue and in yellow lustre with mother-of-pearl reflections. Height, $10\frac{1}{2}$ in.

This shows a masterly taste in the disposition and painting of simple ornament.

Plate 66B. ITALIAN (DERUTA); ABOUT 1515. Tin-glazed earthenware (*maiolica*), painted in blue. Diameter, $8\frac{7}{8}$ in.

An example of free, sensitive, unlaboured brushwork.

Plate 67. ITALIAN (FAENZA); ABOUT 1570. Tin-glazed earthenware (*maiolica*), painted in blue and orange. Diameter, 12 in.

The all-over naturalistic polychrome adopted by the followers of Pellipario gave place by reaction, towards 1565, to a manner in which one or two colours were used in a summary sketch, sometimes, as in this example, showing a Tiepolesque mastery of line and wash.

Plate 68. GERMAN (NUREMBERG) painting in purple on Delft or Frankfort ware, probably by Johann Heel; about 1675. Height, $9\frac{1}{2}$ in.

This is *Hausmalerei*, that is to say, the work of an independent artist, who was often goldsmith and engraver also, embellishing in his own workshop the white faience whose vogue was due to the new-found popularity of Chinese porcelain. The stiffly coiled foliage, flowers and fruit, however, are essentially South German, and owe nothing to the Oriental porcelain itself.

Plate 69. GERMAN (FULDA); ABOUT 1745. Tin-glazed earthenware (*faience*), painted in enamel colours. Height 9 in. *Georg Tillmann Collection*.

An example of the very sensitive painting, in a style inspired by Japanese porcelain, of Adam Friedrich von Löwenfinck, who was trained at Meissen (1720-36) and was subsequently at the faience-factories at Bayreuth, Ansbach, Fulda, Höchst, and finally Strasburg: compare Plate 22B.

Plate 70A. CHINESE; PERHAPS THIRTEENTH OR FOURTEENTH CENTURY. Stoneware, with painting in black under a turquoise-blue glaze. Height, $8\frac{1}{2}$ in. *Japanese private collection*.

B. JAPANESE (KUTANI); LATE SEVENTEENTH CENTURY. Porcelain painted in enamel colours. Diameter, 5 in. *Japanese private collection*.

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These illustrate well the power of the Far-Eastern painter to give a life of its own to brushwork whose qualities are shared with calligraphy or brush-writing.

Plate 71. COREAN; PERHAPS SEVENTEENTH CENTURY. Porcelain painted in dull underglaze red. Height, $11\frac{5}{8}$ in.

See page 67, and compare also Plates 109 to 119.

Plate 72A, B. CHINESE; PERHAPS FIFTEENTH CENTURY, and K'ANG HSI PERIOD (1662-1722). Porcelain, painted in underglaze blue. Diameter, 6 in. and $10\frac{3}{4}$ in.

These show the characteristic rhythm and quality of some later sorts of Chinese brushwork.

Plate 73. PERSIAN; SIXTEENTH OR SEVENTEENTH CENTURY. White earthenware painted in blue and black. Height $11\frac{5}{8}$ in.

Though inspired by Chinese porcelain the painting here shows an all-pervading linear rhythm which is entirely different from that of its prototype.

Plate 74A, B. TURKISH (ISNIK); SECOND HALF OF SIXTEENTH CENTURY. White glazed earthenware painted in colours. Diameter, $6\frac{1}{2}$ in. and $13\frac{3}{4}$ in.

This Turkish ware, formerly called Rhodian, has for long been praised for its brilliant colour and ingenious design; only lately has its 'curiously impersonal' character been pointed out by Mr. Arthur Lane, writing of the tiles; its 'remorseless certainty of drawing' and 'its barbarously splendid colour', seem in fact almost inhumanly perfect by comparison with the more sympathetic contemporary Persian work.

Plate 75A. TURKISH (ISNIK); SEVENTEENTH CENTURY. White earthenware painted in green and greenish black. Height, $9\frac{5}{8}$ in.

This is a cheap late and 'degenerate' example of 'Rhodian' ware, but is more sympathetic in handling and perhaps more apt in design than many of the more brilliant and costly earlier wares.

Plate 75B. PERSIAN (TABRIZ, SO-CALLED KUBACHA WARE); SIXTEENTH OR SEVENTEENTH CENTURY. White earthenware painted in colours. Diameter, $10\frac{3}{4}$ in.

The loose freedom and spontaneity of the drawing here are in strong contrast with the hard quality of the contemporary Turkish work.

Plate 76. ENGLISH (BRISTOL); ABOUT 1760. Tin-glazed earthenware ('delftware') painted in blue, Diameter, 12 in.

The English delft-painters showed a remarkable command of balance in design; and their brushwork was free and lively with a happy way of securing the right emphasis, whether in line or wash.

Plate 77. ENGLISH (PROBABLY LAMBETH); LATE SEVENTEENTH CENTURY. Tin-glazed earthenware painted in strong green, blue and orange. Diameter, $13\frac{1}{4}$ in.

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This 'blue-dash charger' belongs to peasant pottery, though its derivation may be conjecturally traced from 'Rhodian' ware through Italian and Netherlandish maiolica. The rich unsophisticated designs were admirably blotted in with a full brush.

Plate 78A. ENGLISH (STAFFORDSHIRE or LEEDS); ABOUT 1775. Cream-coloured ware painted in red and black. Height, $6\frac{3}{8}$ in.

The red and black make a satisfying harmony of colour with the deep cream ground, and the brushwork shows an attractive liveliness and simplicity.

Plate 78B. NORWEGIAN (HERREBØE); ABOUT 1760. Tin-glazed earthenware, painted in blue. Length, 21 in.

The rare Herrebøe faience is an extreme instance of what may be called the Northern or Baltic rococo, a wild manifestation recalling the abstract linear fancies of earlier Scandinavian art. The brushwork gives an impression of great lightness and rapid movement.

Plate 79A, B. FRENCH (MARSEILLES); ABOUT 1770. Tin-glazed earthenware (*faience*), painted in enamel colours. Diameter, $9\frac{7}{8}$ in.; length 14 in.

Both plate and dish show the unlaboured ease in painting which is one of the great merits of the incomparable Marseilles faience. The fantastic *chinoiserie*, with its delightful border touches, is as characteristic as the Marseilles flowers with their quite peculiar rhythm. Such flower-painting, invented at Meissen, became a stock decoration on European *faience*, but was nowhere given such an individual turn as at Marseilles.

Plate 80A. ENGLISH (STAFFORDSHIRE, WEDGWOOD'S FACTORY); LATE EIGHTEENTH CENTURY. Cream-coloured earthenware painted in enamel colours. Diameter of dish, $11\frac{5}{8}$ in.

The sentimental Classicism of the late-eighteenth-century fashions, with its sparing elegance, reduced painted decoration to slight and delicate borders such as these.

Plate 80B. ENGLISH (BOW); ABOUT 1756. Porcelain transfer-printed in purple-black. Height, $5\frac{1}{2}$ in. *Dr. S. W. Woodhouse's collection.*

Printed decoration may be destined to supersede painting altogether, under modern conditions (see page 37). This shows one of the earliest examples, from a plate engraved by Simon-François Ravenet or his pupil Robert Hancock.

FIGURES IN POTTERY AND PORCELAIN

The makers of pottery vessels have from the earliest times taken pleasure in modelling the clay they used into purely ornamental shapes, often in the likeness of figures and other natural objects. Handles and spouts and the knobs of lids, for example, were decorated in this way, and whole vessels were sometimes made in the form of men or animals. It was thus an obvious development and by-way of the potter's art to make such figures separately, sometimes for votive or ritual purposes or to be buried with a deceased person in accordance with the well-known custom, but more often simply to give delight as toys.

The distinction between such pottery figures and the models in baked clay known as terracottas is one not easily drawn. It may however be said that the name terracotta is more appropriately given to a figure, fired more lightly than most sorts of earthenware, which is also the work of a sculptor and not of a craftsman whose normal trade it is to make useful wares in pottery. Sculptor's terracottas moreover are normally unduplicated sketches for larger work in stone or bronze, while the potter's figures have usually to be made from moulds, by means of which an almost unlimited number of copies may be made from an original model.

Nevertheless the same qualities are to be looked for in all. Clay being plastic calls for modelling—a process which involves the rapid building-up of forms from a substance originally shapeless, unlike stone, which calls for the slow revelation of form by carving and rubbing away parts of a block which from the start has a quality of permanence and stability. The quick response of clay makes it appropriate for the rendering of forms in active movement, and its ready obedience to the will of the modeller facilitates a naturalism which is secured with much greater difficulty in the more resistant material. Thus a clay model may show in various degrees the characters of energy, vivacity, and human expression, yet at the same time be a composition of masses in relation and of changing but always significant profiles, like all other creative work in sculpture, plastic and glyptic alike. An inexhaustible source of sculptural interest has at all times been provided by the human body, with its rhythmical play of limbs and

FIGURES IN POTTERY AND PORCELAIN

torso in irregular balance, and this interest the potter has fully shared (1).

Pottery figures may derive a special attractiveness from the various nature of their materials. Variety of colour is an enhancement not normally used by the modern sculptor, but glazes on pottery may bring not only colour but a charming play of reflections (2). A tin-enamelled surface or a white or light-coloured ware may also give an added value to the incidence of light and shadow. A coarse masculine stoneware, again, may dictate a broad treatment, while a fine and delicately plastic porcelain may lend itself to wanton and delightful extravagance, in the use of detail in relief work and even to the exciting fragility of precariously projecting parts (3).

The vogue of porcelain in the eighteenth century brought into existence what are perhaps the most numerous and important of all ceramic figures. These were first suggested by Chinese examples, but in their developed form they were the successors of models in wax or sugar used as table-decoration, and for a period of fifty years or more were among the most characteristic productions of a luxury art patronized by kings and princes. The various sorts of porcelain then made called for different treatments. The hard and glittering white porcelain of Meissen and other German factories was especially appropriate to the energetic, restless, and even at times tempestuous movement of the late baroque and rococo styles (4), while the artificial porcelains of France, Italy and England, with their thick glaze, tend to have a softer, more sentimental and feminine grace (5). In the latter part of the eighteenth century, in the period of the Neo-Classical movement, plain white porcelain (6) came especially into favour, and in the unglazed 'biscuit' eventually produced (7), a resemblance to marble was aimed at, ultimately to the great detriment of the art of the porcelain figure, which had its own different and peculiar range of qualities.

The numerous earthenware figures inspired by porcelain show in various degrees the simplifications characteristic of peasant art. These and other examples of what may be called potter's modelling show to a surprising extent a common style in the work of widely separated periods and places; pre-historic Mediterranean, Chinese, Italian and eighteenth and nineteenth century English examples, all show the typical pottery-craftsmen's treatment of clay—rolled, pressed and manipulated into simple lively abstrac-

(1) *Plates* 92A, 96A and B, 98A, *etc*; (2) *Plates* 91, 97A, 103, *etc*;
(3) *Plates* 92, 102; (4) *Plates* 92A, 93A, 128, 129, *etc*; (5) *Plates* 93B,
94, 95, 97B; (6) *Plates* 95A, 99, 100, 136; (7) *Plate* 101.

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tions, without much care for correctness in the rendering of natural forms (1).

Some recently made figures in earthenware and porcelain owe some of their merit to a renewed recognition of the special character of their material, whether it be a soft earthenware lending itself to a witty stylization (2), a rugged stoneware calling for a correspondingly vigorous handling (3), or an exquisite porcelain, beautiful in itself and capable of the finest and most fantastic play of detail (4). Here, however, as in all carved and modelled work, everything depends on the creative gift of the artist, by whom line and surface, mass, and rhythmical movement are organized into compositions having beauty and vitality of their own.

NOTES ON THE ILLUSTRATIONS

All objects not otherwise described are in the collection of the Victoria and Albert Museum.

Plate 81. AFRICAN, from the Ivory Coast. Date unknown. Height, 15 in. *Tristan Tzara Collection.*

This clay fetish shares the sculptural merit of the more familiar negro figures carved in wood, but differs from them in employing forms that are appropriate to a plastic material. What is to European eyes the forbidding 'expression' of the head was perhaps not intended by its maker and is in any case irrelevant to the strange power of the superbly modelled features. It must stand as a paradox that while the aesthetic merit of a figure may be independent of its illustrational content, that is to say its meaning and human expression, yet some non-aesthetic purpose—practical, religious, or magical—is needed for its making. It is in fact better that the artist should be unconscious of the essential aesthetic values of his work, which tends otherwise to become 'artistic' and bad.

Plate 82A, B. GREEK, TOMB-FIGURES FROM BEOTIA. PERHAPS EIGHTH OR SEVENTH CENTURY B.C. AND THIRD CENTURY B.C. respectively. Height, 7 in., 9 in. *Louvre, Paris.*

The archaic figure, with its primitive use of an apparently thrown cylindrical form breaking into free modelling, makes an interesting contrast with its graceful moulded successor of the familiar Tanagra type. The latter provides an example, the first in this series, of the interest constantly found by sculptors and modellers in the arabesque

(1) *Plates 84 to 87; (2) Plate 87B; (3) Plate 104; (4) Plate 103.*

FIGURES IN POTTERY AND PORCELAIN

of human limbs and torso. They provide an inexhaustible fund of rhythmical arrangements and three-dimensional patterns in irregular balance, which the play of drapery only emphasizes.

Plate 82c. CHINESE; PERIOD OF THE HAN DYNASTY (206 B.C.—220 A.D.). Green-glazed earthenware. Length, $5\frac{5}{8}$ in. *British Museum*.

The Han tomb-figures show a naturalism which was new at the time in Chinese art; but they owe their merit more to a certain characteristic solid 'chunkiness' in their forms.

Plate 83. CHINESE; PERHAPS SIXTH CENTURY. Unglazed earthenware. Height, $17\frac{1}{2}$ in.

The calm and beautiful lines of this tomb-figure seem to share something of the quality of the Buddhist sculpture and bronzes of the period of the Northern Wei (386–535), the first Chinese dynasty to adopt Buddhism as a state religion. The merit of such figures, however, must spring from the artist's gift as a modeller and cannot be the result of exalted Buddhist 'inspiration' only, as is sometimes supposed.

Plate 84. ITALIAN (FAENZA); ABOUT 1490. Tin-glazed earthenware (*maiolica*), painted in colours. Height, 25 in.

This is shown by its colouring and its style to be potter's modelling, distinct from sculptor's work, even from the work of the della Robbia family who also used a tin-glaze. There is something artless and unacademic in the formulae employed for trees and hills and in the rendering of drapery, with the edges skilfully formed of rolls of clay. But the whole relief shows a natural sculptor's art of a very high order, far above that of the peasant work which supplies the usual examples; compare Plates 85 to 87.

Plate 85A. ENGLISH (STAFFORDSHIRE); about 1740. Salt-glazed stoneware. Perhaps modelled by Aaron Wood. Height, $5\frac{3}{4}$ in.

This again is potter's modelling, and the stylization proper to clay is carried to the length of witty absurdity. The rare 'pew-groups' are the most famous examples of this sort. Judged by the mistaken standard that would require modelling to copy nature, such figures must be judged crude and worthless. But the forms have a vitality of their own. Arms and legs are shaped as the handles of a vessel are shaped, and have the same life and spring; hair is rendered in tight coils of rolled-up clay, and so on. The result is an unpretentious but unquestionably authentic work of art.

Plate 85B. CONTEMPORARY ENGLISH WORK, MODELLED BY R. SPENCER at the Burslem School of Art. Buff glazed earthenware with details in brown, in the tradition of the foregoing. Height, $5\frac{3}{4}$ in.

Plate 85C. CONTEMPORARY ENGLISH WORK, FROM A MODEL BY ARNOLD MACHIN, made for Josiah Wedgwood and Sons, Ltd., Barlaston, Stoke-on-Trent. Length, $12\frac{1}{2}$ in.

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This is the subtly modelled work of a gifted sculptor, in a style that is only superficially like that of the old Staffordshire figures.

Plate 86A. ENGLISH (STAFFORDSHIRE); ABOUT 1765. Green-glazed earthenware of 'Ralph Wood type'. Height, 10 $\frac{3}{8}$ in.

A rare accent is here given to the simple modelling by the addition of beautifully firm unnatural incised details.

Plate 86B. GERMAN (LIMBACH IN THURINGIA); about 1780. Porcelain painted in colours. Height, 6 $\frac{1}{2}$ in.

Though these are of porcelain, they were made for a country market long after the fashionable vogue for such figures had passed. With their artless charm of movement these too belong to peasant art.

Plate 87A. ENGLISH (STAFFORDSHIRE); ABOUT 1745. Earthenware with coloured glazes, the so-called Astbury-Whieldon type. Height, 7 $\frac{1}{2}$ in.

Plate 87B. ENGLISH (STAFFORDSHIRE); LATE EIGHTEENTH OR EARLY NINETEENTH CENTURY. 'Pratt ware'. Height, 4 in.

These are examples of potter's modelling of the simpler sort, employing techniques and materials used also, and mainly, in the making of vessels. They belong to peasant art.

Plate 88. ENGLISH (FULHAM, JOHN DWIGHT'S FACTORY); ABOUT 1675. Salt-glazed stoneware. Height, 7 $\frac{7}{8}$ in.

A vivid portrait of Charles II, this is also a brilliant piece of modelling by an unidentified artist, conjectured by Mr. S. K. Greenslade to have been the young Grinling Gibbons. Gibbons was a carver rather than a modeller, but the mainly cut and sliced treatment of the clay is a not-unlikely method for a carver accustomed to work in soft lime-wood. The Dwight figures (of which less than twenty are known) were the actual unduplicated work of the modeller; they were not made in moulds, unlike all porcelain and most other ceramic figures.

Plate 89. CONTEMPORARY DANISH WORK, BY JAIS NIELSEN for the Copenhagen Royal Porcelain-Factory. Stoneware. Height, 5 in.

This was perhaps inspired by the treatment appropriate to masks, with their disturbing immobility.

Plate 90. CHINESE; PERIOD OF THE T'ANG DYNASTY (618-906). Glazed earthenware. Height, 18 in.

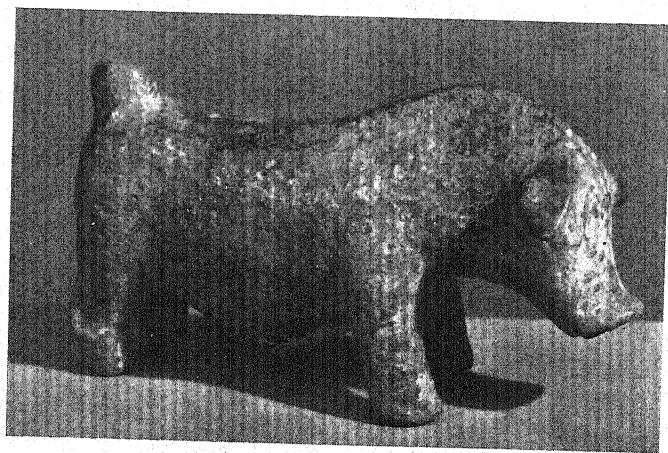
This may or may not be a life-like rendering of a Chinese breed of horse, but its plastic merit lies in its skilful composition of nearly-cylindrical and other volumes held in equilibrium.

Plate 91A. COREAN; PERIOD OF THE KORYU DYNASTY (936-1392). PERHAPS TWELFTH CENTURY. Celadon stoneware. Height, 6 $\frac{1}{2}$ in. *Prince Yi Museum, Seoul.*

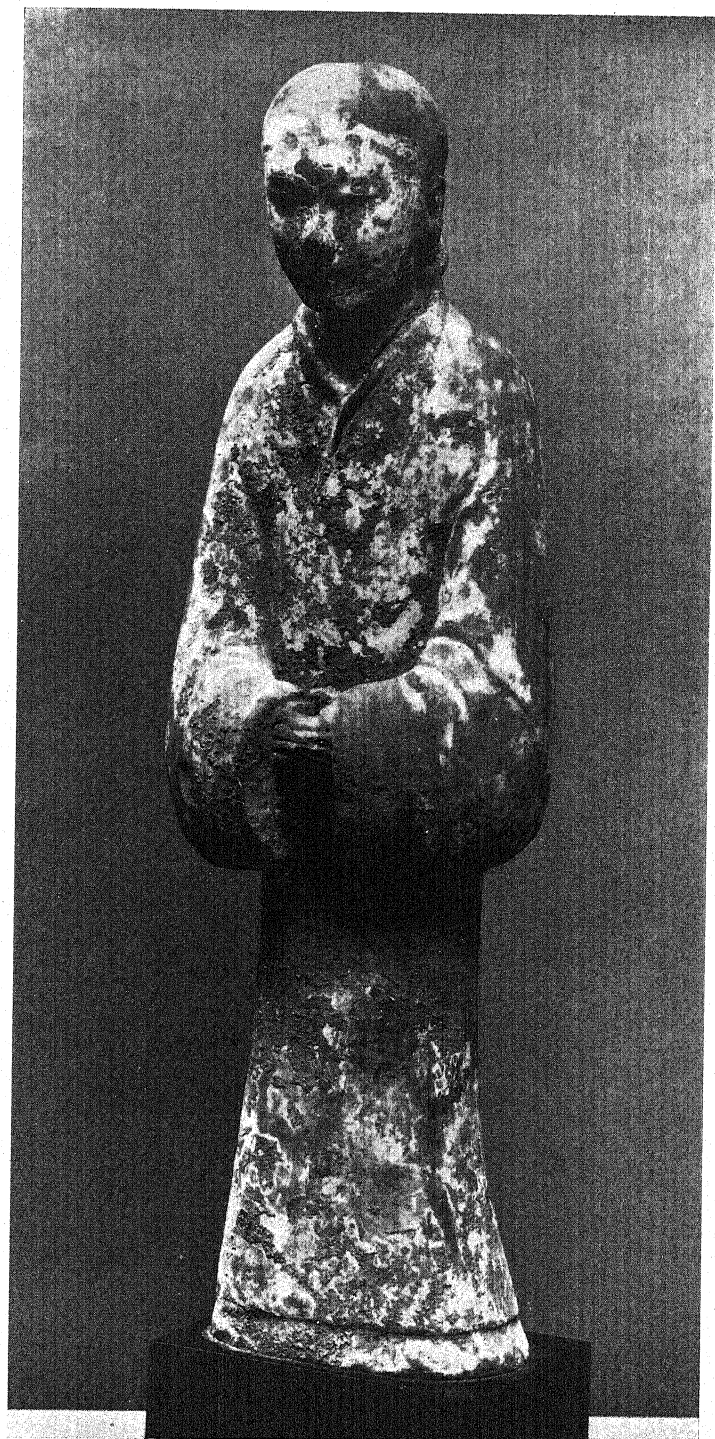
Modelled work on vessels like this was mentioned by a Chinese



81. AFRICAN, DATE UNCERTAIN



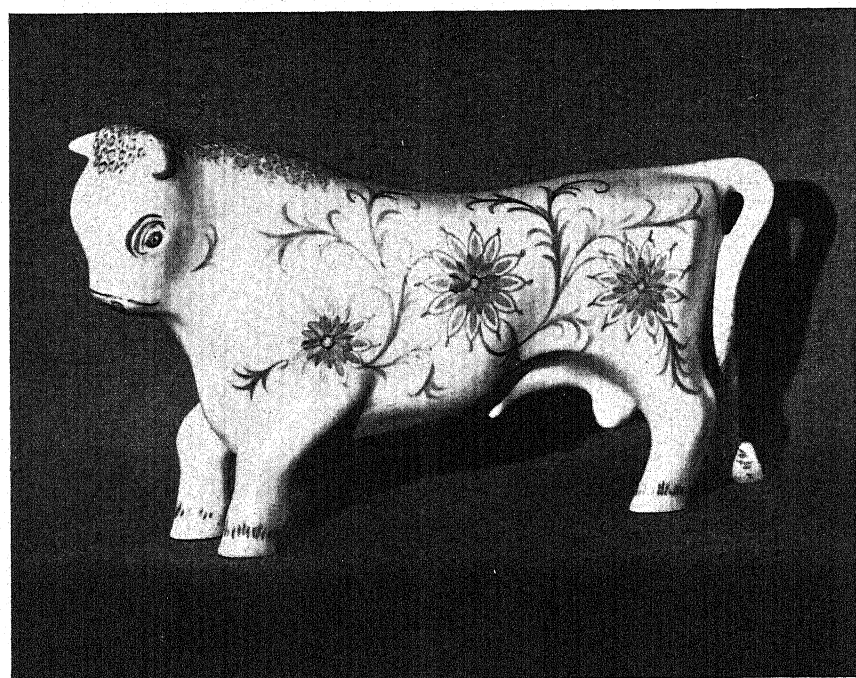
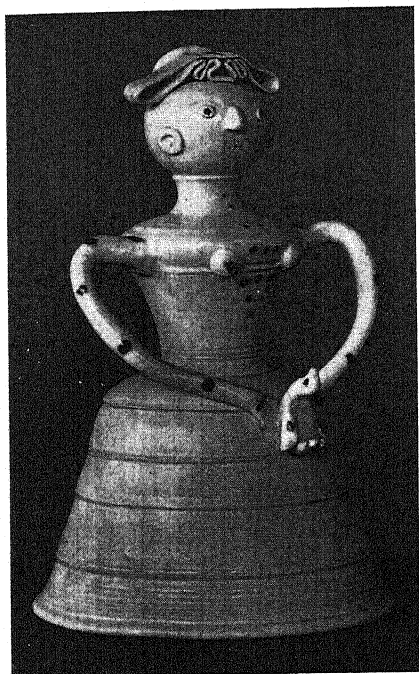
82A. GREEK, ARCHAIC
82B. GREEK, 3RD CENTURY B.C.
82C. CHINESE, HAN PERIOD



83. CHINESE, PERHAPS 6TH CENTURY



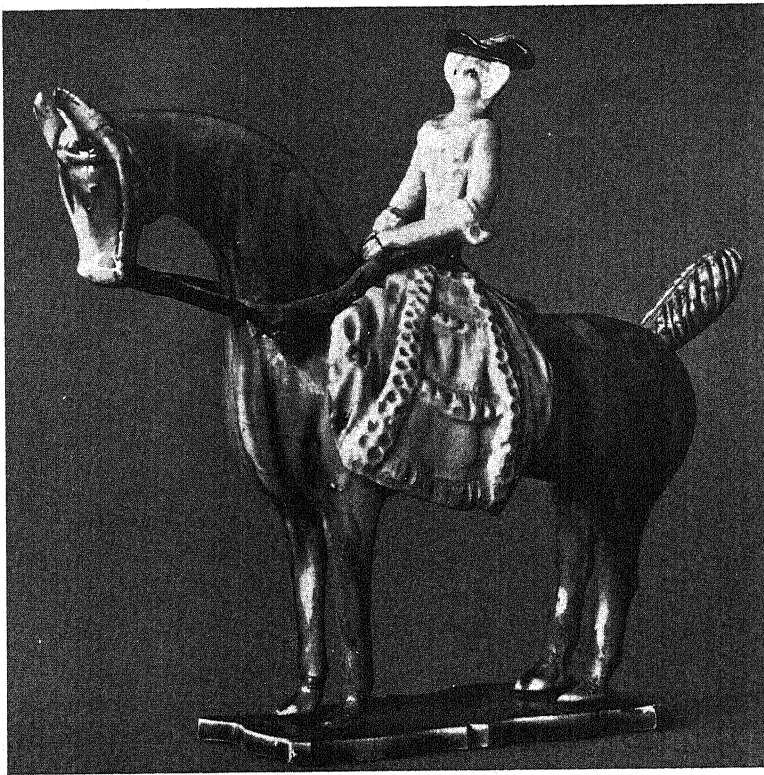
84. ITALIAN (FAENZA), 15TH CENTURY



85A. ENGLISH (STAFFORDSHIRE), ABOUT 1740
85B, C. MODERN ENGLISH



86A. ENGLISH (STAFFORDSHIRE), ABOUT 1765
86B. GERMAN (THURINGIAN), ABOUT 1780



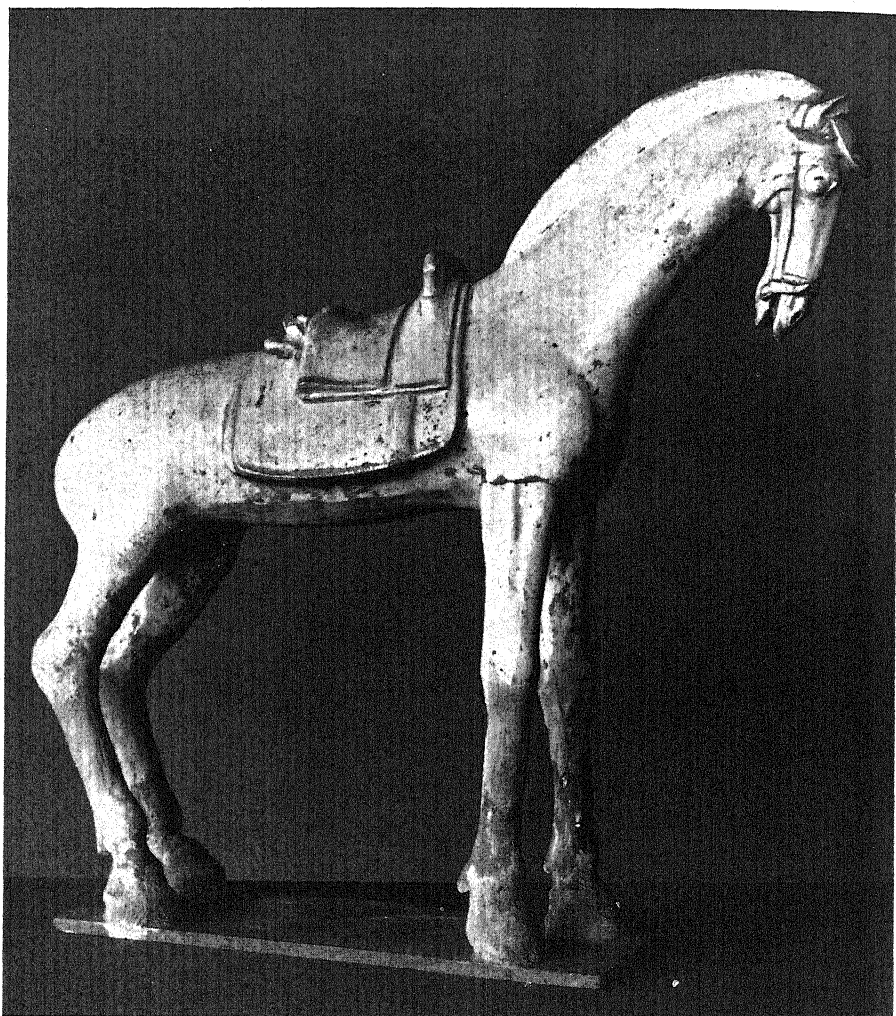
87A. ENGLISH (STAFFORDSHIRE), ABOUT 1745
 87B. ENGLISH (STAFFORDSHIRE), LATE 18TH OR EARLY
 19TH CENTURY



88. ENGLISH (FULHAM), ABOUT 1675



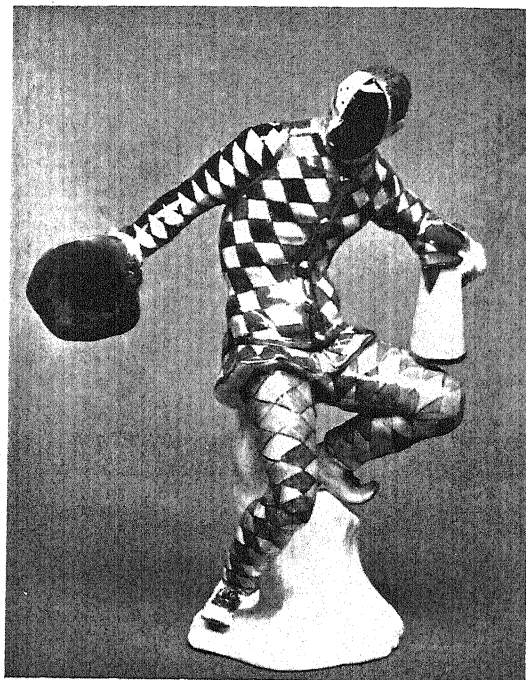
89. MODERN DANISH



90. CHINESE, T'ANG PERIOD



91A. COREAN, 11TH OR 12TH CENTURY
91B. CHINESE, 18TH CENTURY



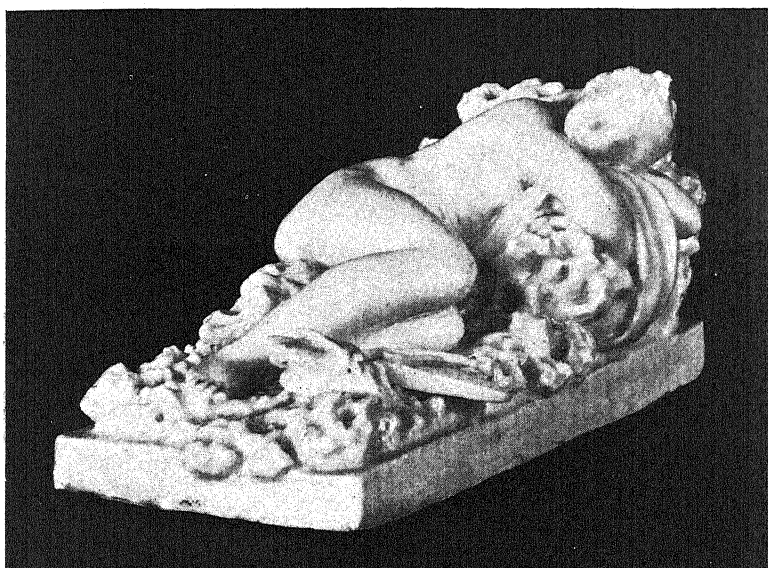
92A. GERMAN (MEISSEN), ABOUT 1758
92B. MODERN GERMAN



93A, B. GERMAN (MEISSEN), ABOUT 1745
93C. ENGLISH (CHELSEA), ABOUT 1755



94A. ENGLISH (CHELSEA), ABOUT 1755
94B. ENGLISH (BOW), ABOUT 1750-55



95A. FRENCH (VINCENNES), ABOUT 1750-55
 95B. ITALIAN (CAPO-DI-MONTE), ABOUT 1750



96A. GERMAN (LUDWIGSBURG), ABOUT 1765
 96B. GERMAN (NYMPHENBURG), ABOUT 1760



97A. GERMAN (NYMPHENBURG), ABOUT 1760
97B. FRENCH (MENNECY), ABOUT 1750



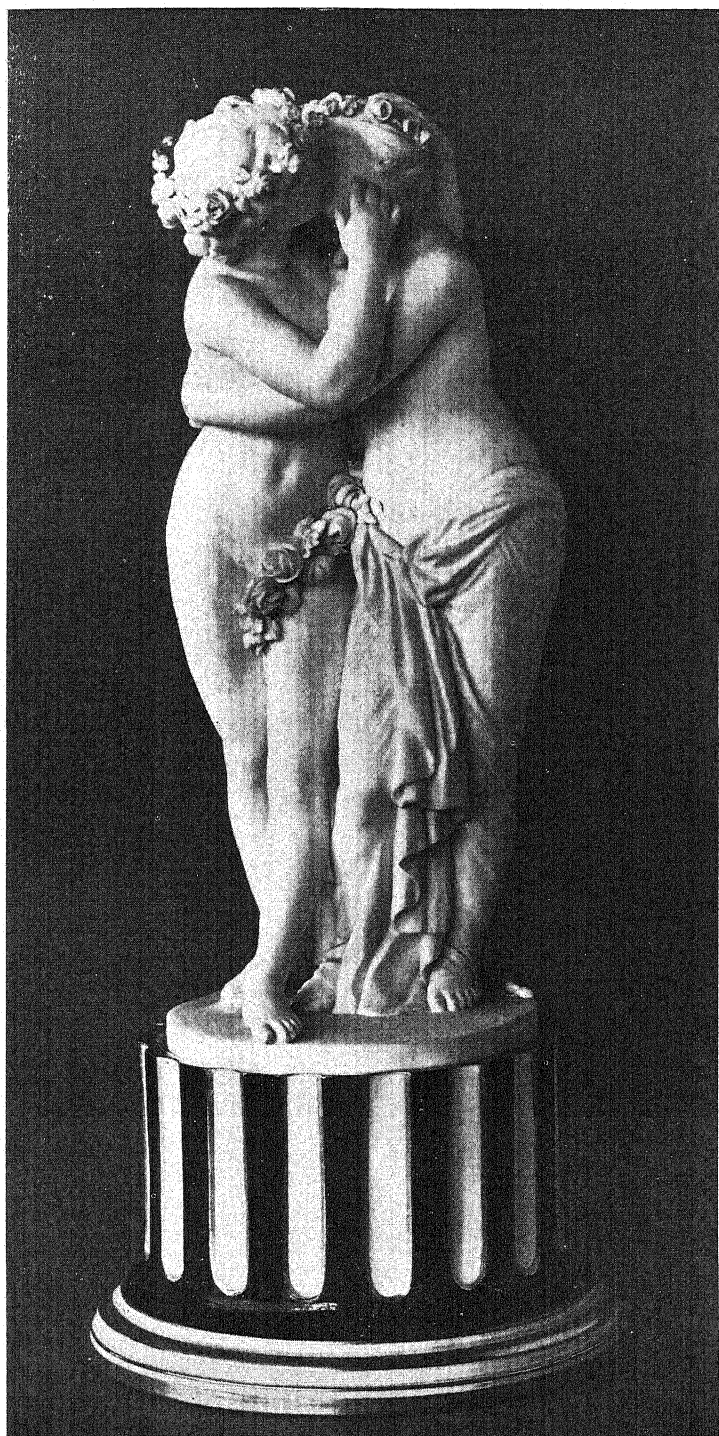
98A. ITALIAN, 18TH OR 19TH CENTURY
98B. AUSTRIAN (VIENNA), ABOUT 1760



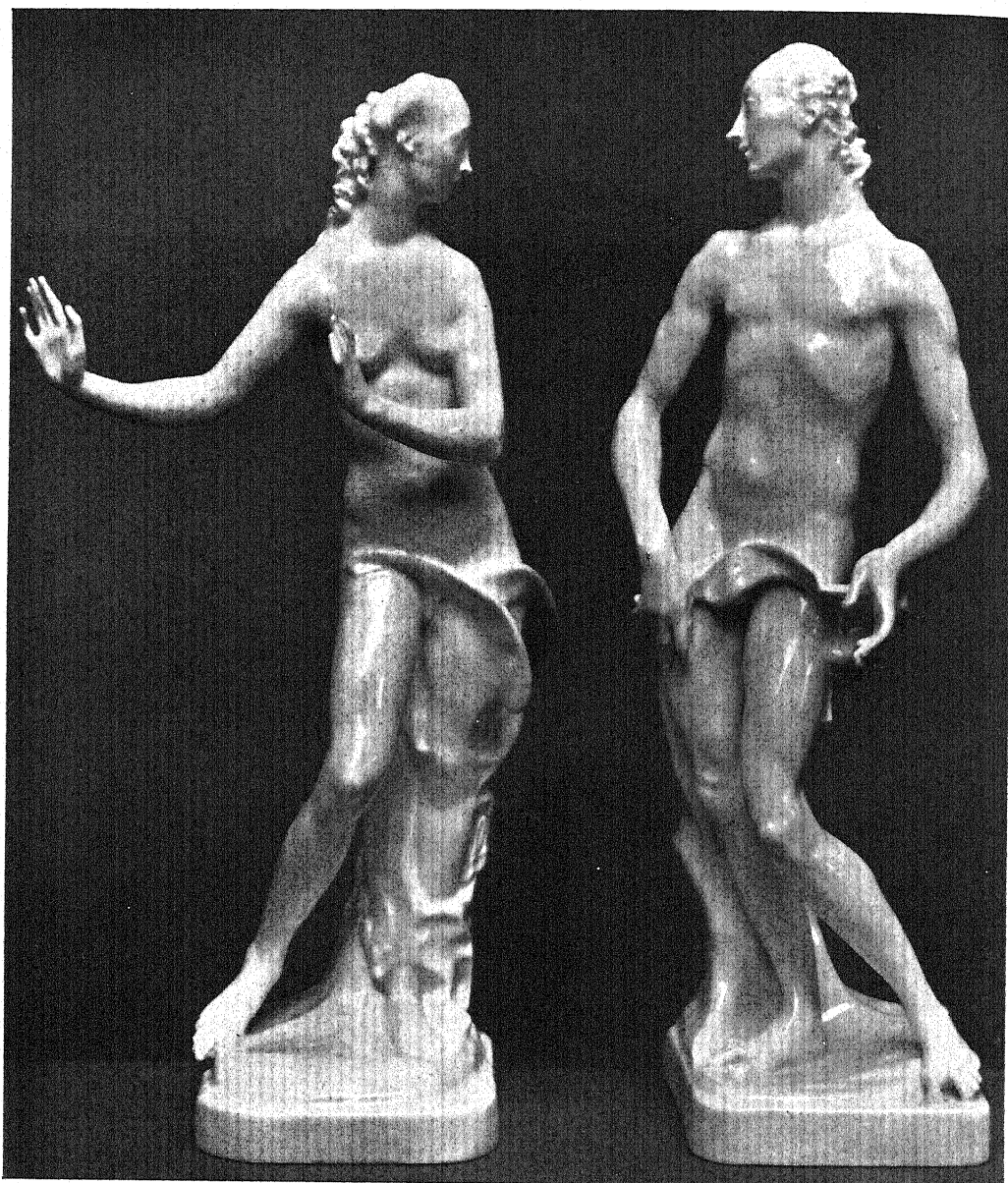
99. GERMAN (BERLIN), ABOUT 1775



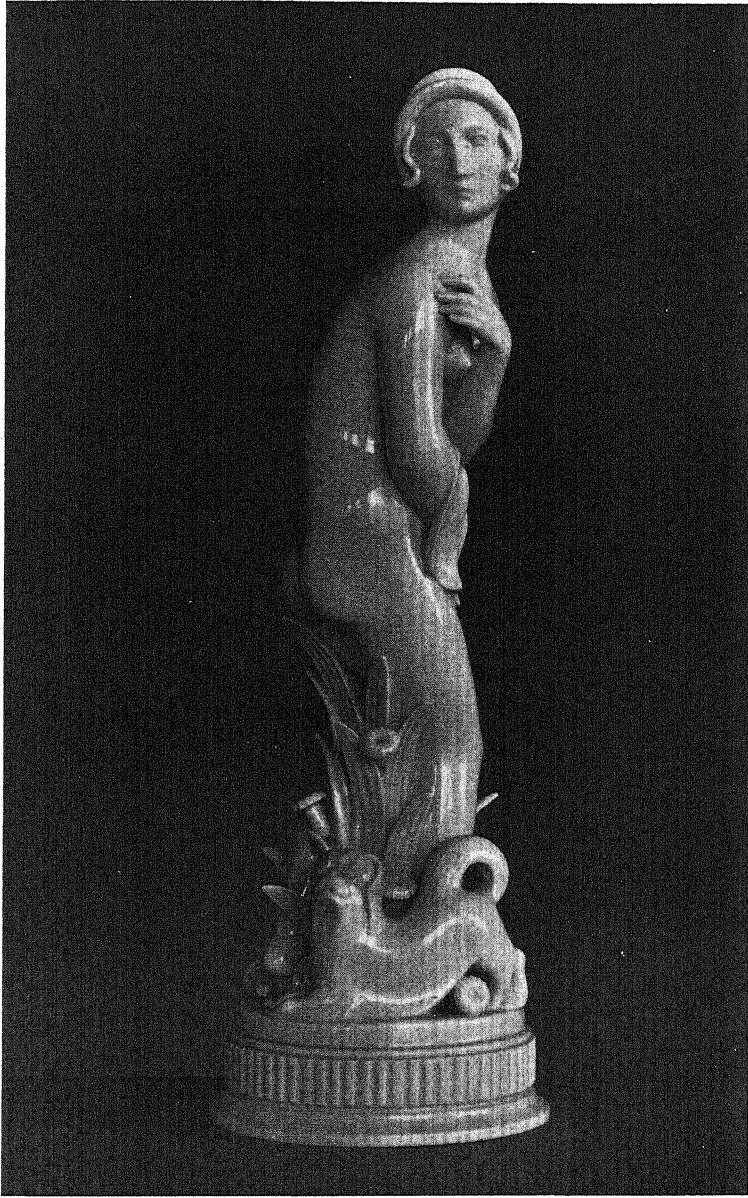
100. GERMAN (FULDA), ABOUT 1775



101. FRENCH (SÈVRES), ABOUT 1780



102. MODERN GERMAN



103. MODERN DANISH



104. MODERN DANISH

FIGURES IN POTTERY AND PORCELAIN

traveller who visited Corea in 1124. It conveys an impression of powerful rhythmical movement.

Plate 91B. CHINESE (TÊ-HUA, FUKIEN PROVINCE); SEVENTEENTH OR EIGHTEENTH CENTURY. Height, $11\frac{3}{4}$ in.

The peculiar merits of the *blanc-de-Chine* porcelain have been described elsewhere in this book (see Plate 20A); it could evidently be worked to fine edges without losing shape in the kiln, and the delicacy of modelling allowed by this, and the beautiful translucent material, were here placed at the service of a characteristic Chinese linear rhythm.

Plate 92A. GERMAN (MEISSEN); ABOUT 1738. Porcelain painted in enamel colours. From a model by Johann Joachim Kaendler. Height, $6\frac{1}{2}$ in.

This powerful work, by the creator of the European porcelain figure, is another striking variation on the inexhaustible arabesque of the human figure.

Plate 92B. CONTEMPORARY GERMAN WORK, FROM A MODEL BY PAUL SCHEURICH, made at the Nymphenburg factory, Bavaria. Glazed white porcelain. Height, $8\frac{1}{2}$ in. *Gertrude Robbins Collection*.

The essential qualities of porcelain as a material for figure-modelling have never been better understood than by Paul Scheurich, the greatest living porcelain-modeller, who has worked at Schwarzburg (Rudolstadt), Nymphenburg, Berlin and Meissen. The illustrational content of this figure, in human character and expression, may be found obnoxious and decadent, but as a piece of modelling it makes the most admirable use of the nervous delicacy of which porcelain is capable, while at the same time making up a composition of subtly wrought related planes.

Plate 93A, B. GERMAN (MEISSEN); ABOUT 1745. Porcelain painted in enamel colours. Height, $6\frac{1}{2}$ in. *Lord and Lady Fisher's collection*.

These are typical early 'Dresden figures', modelled by Kaendler or under his influence. Though simple and massive they are charged with a characteristic late-Baroque latent energy, and this impression is deepened by the strong, simple colouring, which includes much black.

Plate 93C. ENGLISH (CHELSEA), about 1755. Porcelain, sparingly painted in enamel colours. Height, $7\frac{1}{2}$ in.

Unlike the foregoing, this is made not of coldly glittering hard paste, but of a milk-white soft porcelain, and belongs also to an entirely different style; being ten years later, it has the gentler quality of the rococo. Chelsea figures of the red-anchor period (about 1750-55) are remarkable for an unsurpassed beauty of material, which shows to best advantage in abundant soft folds of drapery; its charm is

THE ART OF THE POTTER

enhanced by the slightest of colouring. This model was adapted from one in French earthenware (or bronze) known as 'the Palissy Nurse'.

Plate 94A. ENGLISH (CHELSEA); ABOUT 1755. Porcelain sparingly painted in enamel colours. Height, $5\frac{1}{4}$ in.

This is characteristically and delicately modelled, showing all the merits just mentioned. It is emblematical of Autumn.

Plate 94B. ENGLISH (BOW); ABOUT 1750-55. Porcelain painted in enamel colours. Height, $6\frac{3}{8}$ in.

Though crude in finish the early Bow figures have the more important merit of fine rhythmical composition. Their modeller is assumed to have been a Frenchman, since his *Muses*, of which this is one, bear incised inscriptions in Frenchman's English; this is 'Eraton for the love'.

Plate 95A. FRENCH (VINCENNES); ABOUT 1750-55. Glazed white porcelain. Length, 5 in.

The brief period of the use of unpainted glazed white porcelain at Vincennes brought a few models of rare quality, deliciously white and soft in appearance, with modelling to match.

Plate 95B. ITALIAN (CAPO-DI-MONTE); ABOUT 1750-55. Porcelain painted in enamel colours. Height, $5\frac{3}{4}$ in.

The soft paste of the Neapolitan Royal factory has been much confused with that of the Buen Retiro in Spain, to which it was transferred in 1759, and with the imitations made at Doccia in the nineteenth century. The true Capo-di-Monte is chiefly remarkable for the beauty of its milk-white material, but the figure-modelling itself has something of the quality of the red-anchor Chelsea; a soft bluntness, almost artlessness, is characteristic, as is a peculiar languid rhythm.

Plate 96A. GERMAN (LUDWIGSBURG); ABOUT 1765. Porcelain painted in enamel colours. Height, 5 in.

The Ludwigsburg modelling, dominated by the personality of the Neo-Classical sculptor Johann Christian Wilhelm Beyer, is grave and measured, with a large serene movement even in small figures such as this. Here again is demonstrated the rhythmical arabesque of the human figure.

Plate 96B, 97A. GERMAN (NYMPHENBURG); ABOUT 1760. Porcelain painted in enamel colours. From models by Franz Anton Bustelli. Height, $7\frac{1}{4}$ in. and $4\frac{3}{4}$ in.

The figures modelled by Bustelli are by some people regarded as the finest ever made for porcelain. To an appreciation of the special quality of his material he added a rare command of fluent rhythmical line. In his fondness for smooth intersecting surfaces he was perhaps influenced by the Bavarian school of wood-carvers; and however derived this was a resource to which his figures owe much of their attractiveness.

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Plate 97B. FRENCH (PROBABLY MENNECY); ABOUT 1750. Porcelain painted in enamel colours. Height, $7\frac{3}{4}$ in.

The simple modelling here shows a playful curly rhythm and a characteristic soft treatment of folds. As in the Chelsea figures of the same period, there is a praiseworthy sparingness in the use of colour.

Plate 98A. ITALIAN; ABOUT 1770 OR LATER. Porcelain painted in enamel colours. Height, $4\frac{1}{4}$ in.

This small Italian Comedy group, with its fantastic humour and rhythm, is of uncertain origin. Though claimed as Capo-di-Monte (which it certainly is not), it may belong to a Nineteenth-century revival.

Plate 98B. AUSTRIAN (VIENNA); ABOUT 1760. Porcelain painted in enamel colours. Height, $6\frac{1}{4}$ in.

This shows well the gay vivacity and clean dancing movement of line of the typical early Vienna figures of about 1750 onwards.

Plate 99. GERMAN (BERLIN); ABOUT 1775. Glazed white porcelain. Height, $12\frac{1}{4}$ in.

This is a skilfully built-up composition (emblematic of Sculpture!) by an academic modeller, Wilhelm Christoph Meyer. The inclination of Neo-Classical taste towards the monumental led to an unfortunate increase in the scale of porcelain figures. The later Berlin models in particular tend to be colossal.

Plate 100. GERMAN (FULDA); ABOUT 1775. Glazed white porcelain. Height, 16 in.

The delicate beauty and finish, and the rarity, of the figures made at the small factory of the Prince-Bishop of Fulda have made them among the most sought-after of all. Typical figures make up this group, which is, however, composed from one side only, with little regard to the relations between the figures or to their effect in depth; porcelain figures had by this time been banished from the dinner table to the mantelpiece or pedestal (compare page 86). The exceedingly delicate and sensitive belated rococo ornament is noteworthy.

Plate 101. FRENCH (SÈVRES); ABOUT 1780. Biscuit porcelain. Height, 12 in.

The use of unglazed ('biscuit') porcelain, in an attempt to make the material closer to marble, meant the abandonment of most of its peculiar charm. This group has suffered from the change, but is beautifully modelled.

Plate 102. CONTEMPORARY GERMAN WORK; FROM MODELS MADE BY PAUL SCHEURICH for the Berlin State Porcelain-Factory. Height, $15\frac{1}{4}$ in., $15\frac{3}{4}$ in.

These two figures (called *Apollo and Daphne*) are perhaps Scheurich's masterpieces. Paying little regard to naturalism in movement,

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they are, as porcelain, alive to the fragile finger-tips. Produced during a short spell of work for the Berlin factory they are as much in the Berlin tradition as the figure in Plate 92B is in that of Nymphenburg.

Plate 103. CONTEMPORARY DANISH WORK, FROM A MODEL MADE BY ARNO MALINOWSKI for the Copenhagen Royal Porcelain-Factory. Glazed white porcelain. Height, $11\frac{1}{2}$ in.

It must be insisted that a first requirement in a porcelain figure is a material which is beautiful in itself, and no more sensuously attractive porcelain has ever been made than that used for this figure. Emulating the Tê-hua it has been named *blanc-de-Chine*, but in fact surpasses its example. Malinowski's modelling of this impudent *Susannah* is fanciful, suave and exquisite, and fully worthy of its delicious substance.

Plate 104. CONTEMPORARY DANISH WORK, from a model by JAIS NIELSEN for the Copenhagen Royal Porcelain-Factory. Red-glazed ('*sang-de-boeuf*') stoneware. Height, 27 in.

This big stoneware group has great sculptural merit in its strong, clear-cut profile and its monumental build-up. But it has ceramic as well as plastic interest, and its generalized forms and bold conventional incised detail are entirely appropriate to the rough and characterful material of which it is made.

A NOTE ON POTTERY-COLOUR

The materials and technique of the colours used in pottery have already been discussed; this note is concerned with some of the aesthetic qualities they bring to the service of the potter's art.

Red has sometimes been described as the basic colour of all pottery, the natural colour of the commonest clays when fired, produced by the traces of iron which almost all contain. It may on the one hand incline towards buff and salmon pink, or on the other to russet-brown and reddish purple, at times even to black, but red remains the normal colour of all baked clay. Red is the colour of the Pre-dynastic Egyptian ware, of the typical Greek pottery and of the 'Samian' ware of the Roman Empire, of Chinese *boccaro*, and of Böttger's stoneware. Covered with a lead-glaze, itself stained deep yellow with iron, it gives the warm brown colour familiar in many sorts of primitive glazed earthenware and peasant pottery, such as the slipware of Staffordshire in England. Natural clays rich in iron provide surface washes and mottlings of russet-brown on some European stonewares, while the iron-charged 'Armenian bole' provided the most remarkable of all red pigments—the famous 'Rhodian' tomato red of Turkish pottery. In every case the colour was due to the action of fire upon a natural clay or earth.

The colour of the glazes on pottery also owes its quality to the action of fire, which fuses the ingredients to a vitreous state, protecting and enriching the tones produced by the oxides used. Thus the colours owe their attractiveness to the fact that they are held in a glaze or are themselves partly composed of a glass, acquiring thereby in some degree the quality of translucency and the saturated richness of tone of pebbles seen under water. Even when enamels are merely applied to the surface of white porcelain, the light shining on the piece may be reflected back and pass through a layer of what is quite literally stained glass.

Certain colours moreover are virtually peculiar to glazed pottery. The copper-reds, for example, could be held in no other medium than a glaze or glass; the luminous soft tones of amethyst and aubergine purple produced from manganese are of incomparable quality, as on many Near-Eastern wares, on early Italian maiolica and Nevers faience, and on the Delft ware made by van Eenhoorn and others; while the transparent copper-greens, on Talavera faience and in

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the Chinese enamels of the *famille verte*, for instance, are of unequalled richness.

Different glazes each give a special quality to the colours used with them. Much lead in a glaze gives a deep velvety bloom to the rich brown given by manganese, to the very different browns and yellows obtained from iron, and to the green from copper; the Whieldon and earliest Wedgwood wares and the figures made by Ralph Wood are superb examples of these. The alkaline glazes tend to give a greater brilliance and clarity; in them copper develops a full and characteristic turquoise and manganese a violet, while the 'Rhodian' iron-red will not develop its unique quality under any other glaze. The high-fired feldspathic glazes give a more limited range of colours, but include the soft greyish celadons, opalescent bluish greens, and browns and blacks of the greatest beauty, as in the early Chinese stonewares; and these again are all produced from the commonest of the potter's materials—the iron-holding earths.

Glazes and enamels vary greatly in the completeness of their vitrification, translucency and transparency, and the particular aesthetic character of their colours largely depends on this. Some colouring oxides (such as copper in a low-fired glaze) are perfectly dissolved in a transparent medium, while chromium on the contrary gives a grey-green which is quite insoluble. Glazes also vary in fluidity; some remain viscous, flowing slowly and hanging in drops along a wavy line some distance above the foot, while others readily run into pools of deeper colour, collecting at the foot. Running off projecting parts they give an additional value to modelled work, where a lighter coloured body will show through the thinning glaze over details in relief. 'Impurities' in ingredients and 'imperfect' firing will sometimes give rise to a dim translucence or semi-opacity, due to undissolved ingredients or to a haze of minute bubbles in a glaze, giving it something of the beauty of jade or onyx, where 'purer' ingredients and more 'perfect' firing conditions would have produced a glaze as transparent and uninteresting as ordinary glass. Opalescence again may be due to chance impurities or accidents of the fire, while natural ingredients ground laboriously by hand into grains of uneven size may give a broken colour that is aesthetically more satisfying on a hand-made pot than the mechanically ground and purified material. Thus the earthy ore of cobalt formerly used by the potter with such admirable results may have contained as little as twenty per cent of cobalt oxide, while the modern product, which may be ninety-nine per cent pure, needs a very considerable diluting or blending to mitigate its excessive harshness.

These aesthetic merits in pottery made with natural materials,

A NOTE ON POTTERY-COLOUR

greatly as we value them, must be admitted to belong to a pre-scientific, pre-industrial age, which cannot be recovered without reversing the often-beneficial social and economic changes wrought by science and industry. The potter was then ignorant of the chemical nature of his materials, and was largely dependent upon hand labour and the chances of haphazard firing. The character of the beauty he achieved was entirely in keeping with his empirical methods and handicraft, and the words 'pure' and 'perfect' have no relevance to them.

But mechanically prepared and ground and purified modern ingredients are none the less appropriate to the making of modern wares by modern processes. Instead of attempting to use them with incongruous and unpleasing results in a revival of handwork, which must be dependent upon the rich patron and therefore economically unreal, the potter should employ them in pursuit of an entirely new ideal of beauty in ceramic colour. The meagre or startlingly brilliant glazes and ceramic pigments produced by the modern industrial chemist are unsatisfactory when used in modes surviving from the past or deliberately revived. But used with a well-instructed but adventurous taste in large-scale industry they could become elements in a new development of the ceramic art. Fine-textured, smooth and softly coloured bodies, for example, economically produced, offer for the community at large a virtually new order of aesthetic pleasure, to which new colouring agents made available by modern chemistry could also contribute.

III. THREE TYPES OF EXCELLENCE IN POTTERY

1

COREAN WARES OF THE YI DYNASTY

A paper read before the Oriental Ceramic Society, London,
on April 5th, 1944

My choice of subject for this paper calls perhaps for a word of explanation. Corean pottery is not altogether unknown in this country, though I think I am right in saying that no paper about it has ever before been read to this Society. But the Corean pottery familiar to collectors is the celadon ware with incised and inlaid decoration made in the period of the Koryu Dynasty—a period almost exactly contemporary with the Sung and Yüan periods in China. Thanks to Mr. Rackham's catalogue of the Le Blond Gift at South Kensington, the Koryu wares are known to many people and greatly admired, though not as much as I think they deserve. In my opinion they have almost all the merits of the early Chinese pottery; they are inferior only in range of colour and glaze-quality. They are unsurpassed in shapes and modelling and decoration and in all that belongs to design. But it is not of these that I am speaking to you to-day. I have chosen for my subject the later and rougher Corean wares, which I find are hardly known at all in England.

It must seem a little perverse, for a first paper on the subject of Corean pottery to be read to the Society, to choose these later wares, which were dismissed by Mr. Hobson in his British Museum *Handbook* as coarse and without distinction, 'the productions of an industry left to decay'. But I do not agree with the judgement implied in that description. As a description it may be accurate. It may be right to call the wares 'coarse', but it will be interesting to consider how far, if at all, refinement is a necessary quality of good pottery. The industry was evidently 'left to decay', in the sense that wealthy patronage gradually ceased to be given to it, but here also it is worth considering how far wealthy patronage is indispensable to the production of considerable works of art. Other interesting questions are raised by these

COREAN WARES OF THE YI DYNASTY

wares. Korean pottery naturally shows affinities with the Chinese, and the taste it embodies obviously corresponds with one aspect of Chinese taste with which we are all familiar. A consideration of this Korean pottery may therefore throw light on some problems presented by the Chinese wares. This Korean pottery also provides an excellent object-lesson showing the influence of economic conditions on the development of an art. It provides a clear sequence in technical evolution, in a development governed by those conditions. But above all these Yi dynasty wares are beautiful, and beautiful in the most unusual way, and I should like you to share the pleasure they give me, as far as this may be done from photographs. In these days even photographs are something.

First I must say a word about the history of the period that concerns us. Under the preceding Koryu Dynasty, which ruled Corea from the tenth century onwards, the country seems to have been peaceful and prosperous until the time of the Mongol invasion. This in the thirteenth century, as you know, finally brought China as well as most of the rest of Asia under the Mongol rule. The Yüan Dynasty was of course founded by the Mongols. In Corea the Mongol invasion marks the beginning of a decline in prosperity which was hardly checked when a Prince Yi led a successful revolt against the last degenerate Koryu king and in 1392 brought a change of dynasty. This Yi Dynasty occupied the throne of Corea until modern times. But decline in prosperity and in what is called culture was evidently continuous after about the middle of the fifteenth century. Yet at the beginning of the Yi period Corea made history in no less an art than printing. It is the opinion of good authorities that the art of printing, that is to say of printing from movable metal type made in moulds, was invented or first perfected in Corea, towards the end of the fourteenth century; and early in the fifteenth century, in 1403 to be precise, a State Printing Department set up at the Korean capital began to produce printed books. This was undoubtedly the first thing of its kind in the world. But the country was completely under the domination of the Ming Emperors and soon became poorer and poorer. The final blow came in the last decade of the sixteenth century. The Japanese warlord, Hideyoshi, having secured control of all Japan, conceived the ambition of conquering China, and as a first step laid waste the kingdom of Corea, which as you know is a peninsula extending from Manchuria on the mainland of Asia towards the islands of Japan. Hideyoshi died in 1598 and his armies were withdrawn; but Corea had suffered too much, and thereafter it became the policy of its rulers to isolate their country from all contact with the outside world. It became, as it was called, the Hermit Kingdom. It was eventually annexed

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by Japan in 1910, and since then the Japanese have given much attention to Korean archaeology. They recognize it as the source or medium of most of their own culture. The wares and periods have thus become known to us by their Japanese names. The dynasty called by the Koreans the Koryu is in Japanese 'Korai'. The Yi Dynasty is in Japanese 'Ri', and the Yi Dynasty wares are often called by the Japanese name 'Ri Cho *yaki*'. I shall avoid these Japanese names as far as possible, and use the Korean forms.

The styles shown by the pottery wares naturally reflect these historical changes. From the serenity and ease of the Koryu celadons we pass to poverty and anguish. I know of no happier or more easeful pottery than that of the earlier period (1). Its beauty is grave and still. Its decoration is never crowded and its naturalism is never literal, but stylized, almost heraldic. Its forms were never slavishly copied from bronze or jade; and there is always in it a measure of freedom that is apt to be lacking in Chinese wares in the Imperial taste. But in the later Korean pottery this freedom is carried to the point of wildness, at times almost of frenzy. All refinement of finish disappears; decoration is reduced to a few suggestive brush-strokes or is omitted altogether. Often enough the ware is reduced to the roughest bare essentials of body and glaze. But it achieves nevertheless an austere beauty of form and texture which I find most impressive.

The taste for a wild freedom and lack of finish, or at least its acceptance, is to be observed also in some Chinese pottery. And we find it there side by side with another taste which is in sharp contrast with it. These two tastes or tendencies are constantly in evidence in Chinese pottery, but their contrasting characters have been little commented on. I might call them the official or Imperial taste and the Tz'ũ Chou or painter's taste. The one always prefers the traditional shapes after bronze, the exquisite finish and jade-like smoothness of fine porcelain, the ingenious and accomplished poetry of what Mr. Bernard Leach has called 'well-behaved enamels'. This is above all the Imperial taste. You may remember that the Emperor Ch'ien Lung caused to be engraved on certain of his specimens the words 'For the Imperial fondling of Ch'ien Lung'. Only wares of jade-like smoothness could thus be fondled. It may be that a liking for what the late Roger Fry called 'shop finish' is characteristic of the taste of exalted persons generally. Was it not Queen Victoria whose one recorded critical pronouncement affirmed her preference for pictures that were glossy? Wares in this Imperial or official taste almost alone were sent by the Chinese Government to the London Exhibition. No wares whatever of

(1) Compare *Plates* 14A, 27, 28, 30.

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Tz'ŭ Chou type were sent, and Dr. Kuo Pao-ch'ang scornfully remarked in the catalogue that 'the Tz'ŭ Chou wares and the Chien wares sometimes have something to recommend them'; but none of the former and only two of the latter were included in the Chinese Government contribution. Yet the taste shown in the Tz'ŭ Chou wares is to us unmistakably Chinese.

I have for long sought an explanation of this divergence. Can it be that the official taste stands in some way for the Confucian element in the Chinese mind and spirit, while the other is the expression of mystical Taoism and Shan Buddhism—the Zen Buddhism of the Japanese? I must leave this question to be answered by those more familiar with Chinese thought; but that there is a wide difference is certain. It has been suggested that it is a difference corresponding to the Classical and the Romantic in Western art. But these are terms of vague significance, changing with every generation. With Western parallels again in mind it might seem possible that the difference is due to Northern and Southern temperaments, as in Gothic and Mediterranean art. But this can hardly be, since paintings inspired by Shan Buddhism are known to have been the work of Southern as well as Northern artists. A more satisfying explanation, suggested to me by Mr. Arthur Wheen, is that the two tastes are broadly and simply those of rich and poor. Painting again cuts across this division, but as far as pottery is concerned it seems to fit the case remarkably well. The poor man cannot afford the time required to refine the materials of his pottery, for the long-continued grinding and repeated levigation needed to produce a dense smooth jade-like ware. Nor has he time for a careful precision in painted work, and least of all for a painstaking imitation of nature. His pottery must be strong and durable in use, but it will not necessarily pay much regard to neatness or cleanliness; these are apt to be luxuries for the well-to-do.

But none of these shortcomings need diminish the creative art of the potter. It costs no more in time or materials to make a fine shape. On the contrary poverty may call for an impressive austerity rather than elaboration. Lack of symmetry, unintentional crazing, the hasty uneven application of glaze, and the rough finish of a foot, do not diminish but may rather heighten the impression of vitality given by a pot. Decoration which leisure and wealthy patronage may seduce into the copying of nature must in a poor community be limited to a few brush strokes, no less deeply pondered and creative for their swift execution. Such decoration may indeed have all the merits of the sketch, which stands always for the immediacy of the artist's vision, as against the mere knowledge accumulated in the finished picture.

Perfection is a tiresome word at all times when applied to works of

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art. Unless we use it in a vague way merely to express a pleasurable emotion, it can only refer to a standard of material excellence. It cannot refer to creative achievement, where everything is new and incomparable. Such wares as I shall now describe to you may be full of technical imperfections, but none the less show the highest art. Such primitive or so-called degenerate styles are sometimes classed as peasant art; but peasant art is apt to be insensitive; *bauerisch* means boorish, which these Chinese and Corean wares certainly are not. The taste they embody might well be described as that of the craftsman himself as opposed to that of the wealthy leisured patron. But though wealth may set a false scale of values for the potter, and poverty may bring him back to essentials, poverty is not enough to create the art. The potter must be a gifted artist. If he is an artist his creations will have value whether he is making highly finished porcelain cups for the Court or stoneware water-jars for the village.

Now appreciation of the aesthetic merits of simple or primitive pottery is not confined to the peasant and the people for whom he works. Indeed, their satisfaction is apt to be more or less unconscious; they may even prefer refinement with less art. It is usually left to the leisured and sophisticated connoisseur to discover the merits of the craftsman's work, and thus we meet the paradox of the cultured rich man, often in sheer reaction against luxury, preferring wares which are rough and primitive-looking to those which are smooth and highly finished. And this brings me to the last point I wish to make before proceeding to a survey of the wares themselves. You will probably have heard of the extent to which this Corean pottery influenced the Tea-Ceremony wares of Japan. In its beginnings the Tea-Ceremony was an exercise in genuine simplicity and austerity. But eventually its rules were codified; it became formal and its simplicity was then chiefly affectation. By the time of Hideyoshi's invasion of Corea the aim of the Tea-Masters had become, in the words of one recent American interpreter, 'to achieve by means of the most sophisticated artifice the ideal of refined poverty.' To war-lords such as Hideyoshi, satiated with luxury and a round of banquets, the simple ritual drinking of tea came as an exquisite relaxation, but it had of course no deep effect on their life or character. It was little more than an amusing game, played by the rich pretending to be poor. Rough bowls such as I shall show you presently were taken back to Japan by Hideyoshi and his generals, where the Tea-Masters instantly recognized the merit of their rugged forms and the aesthetic appeal of their broken glazes. They appreciated them in much the same way as modern artists in France and England discover an unexpected beauty of form and colour in weather-worn stones and other natural *objets*

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trouvés. It was and is a perfectly genuine though highly self-conscious and sophisticated sort of appreciation. But these Corean pots soon became the model for Japanese imitations in which not only was their primitive manner assumed but their accidental imperfections were deliberately copied. The result was, to say the least, sometimes insincere.

I shall now show you in approximate sequence some of the wares made in Corea from the end of the fourteenth down to the eighteenth and nineteenth centuries. It is a sequence for which at best only relative dating is possible. Until the results of the Japanese excavations in Corea are made accessible to us nothing more precise can be attempted. But this need not greatly trouble us. My concern now is to show you some admirable specimens of the potter's art. The sequence must be considered as a degeneration in all that relates to the science of the potter; but the art remains no less impressive whatever technical handicaps may have been endured.

We must take as a starting point the inlaid celadon ware which was the great technical achievement of the Koryu period. This was a grey porcellaneous stoneware with a greenish-grey glaze. In the typical inlaid ware (1), the decoration was first incised free-hand and the incisions were then filled with black and white clays, with occasional touches of copper red. Under the stress of poverty, or if you like with the decline of the art for want of wealthy patronage, more summary methods were called for. The patterns were simplified and restricted to a relatively few motives; these were reduced to their elements and stamped in the clay instead of being freely drawn. Instead of carefully inlaying with wet clay the potter now swept over the surface with a brush a layer of slip or semi-liquid clay and water. This slip coating filled the incisions and could be cleaned away more or less completely from the rest of the surface. It could also be decorated with lines incised or cut away in broad areas down to the grey body of the ware; this gave the decoration known to English pottery-students as *sgraffiato* decoration. It could also be patterned with stamps or roulettes. Finally in this sequence the decoration could be reduced to a simple partial covering of the brushed-on slip.

These modes of decoration—by impressing and inlaying, by *sgraffiato* work, and by brushing-on slip—are typical of the earliest Yi pottery.

At first, in the fourteenth and fifteenth centuries, inlaid wares not essentially different from the Koryu were made in a grey glazed stoneware that was a little heavier and coarser. The favourite forms

(1) *Plate 30.*

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were only slightly different from the earlier ones. On one typical early Yi inlaid vase (1) is a chiefly free-hand rendering of a lily which some gardeners among you may recognize as *Lilium willmottiae*. The contracted waist is peculiar to this period.

Many bottles with this later inlaying are of the favourite Korean pear shape, such as is found with but slight alterations over the whole Koryu and Yi periods (2). The ware is coarser, and the decoration is vigorous and energetic rather than sensitive and delicate as in the earlier inlaid wares. The shapes sometimes recall the early-Ming baluster vases, and most of these early Yi specimens are probably of fifteenth century date. They look back to the Koryu and need not detain us long; but before passing on to the more characteristic Yi types I should mention again the common use of rouletted slip on these later wares. It is at first used in a rather perfunctory way as a fill-up; later on it sometimes covers the whole piece.

We now come to a more original use of the slip and the stamped inlaying, in what is in fact a new manner. We may regard it as the beginning of the Yi styles in pottery.

The very characteristic bowl here figured (3) bears impressed starry flowers in a design that is well proportioned to the size and shape of the piece. There are a great many surviving specimens of this sort and some of them are rather dull and monotonous in decoration. But the class is greatly valued in Japan and has been much copied there under the name of *mishima* ware. Different explanations have been given of this name, which was at one time erroneously believed in England to refer to all Korean inlaid wares. According to some it is the name of some islands on the shipping route from Corea to Japan. By another account it was given because the pattern in one common type of the ware resembled certain almanacs with radially arranged characters, made at Mishima in Japan.

Free-hand decoration was still sometimes done on this later grey inlaid ware. A big vase in the Le Blond Collection at South Kensington (No. 105 in the Catalogue) is of typical shape and exceptionally fine in drawing.

In both these last two specimens the brushed-on slip filling the incisions was carefully cleaned away from the rest of the surface. On many other *mishima* bowls the stars and strokes were left swimming in a ground streaked and clouded with white or grey. Sometimes the slip was applied all over, then cut away in *sgraffiato* decoration on the lower part, while the upper part is diapered with stamped or rouletted dots. This *sgraffiato* technique was finely used on the bottle here

(1) Plate 105B; (2) Compare Plates 112 and 113; (3) Plate 105A.

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figured (1), which already shows the swift unlaboured drawing which is so characteristic of the Yi wares.

The white or grey slip vigorously brushed on was sometimes left as the sole decoration of a piece. It became a familiar resource of the Japanese potters, who called it *hakeme* decoration. But it is unlikely that the aesthetic merits discovered by the Tea-Masters in the bowls with this decoration (2) were in any way consciously sought by the Korean potter. His concern was merely to cover the surface in a quick and workmanlike way. But this decoration, such as it is, has I think a special interest. It is decoration that speaks clearly of process, that accepts process. It is like painting with a brush which is content, and even proud, to be composed of sensitive articulated brush strokes, without any attempt to imitate the appearance of anything else, whether a natural object, a landscape, or work in some other medium. The waves of slip with their pronounced striations, as they meet on this bowl, are 'the pattern of a gesture', as all art whatever has been declared to be. Such decoration alone, on a finely proportioned form, may be entirely satisfying.

The forms of the Yi pottery belong to a relatively few types, some of which you have seen already. The pear-shaped bottle and the broad jar of depressed globular form remained in favour for a long time. The bowl forms are of special interest as the prototypes of the tea-bowls of Japan, and it would not be difficult to demonstrate that all classical types of Japanese tea-bowl were of Korean origin. The original Korean bowls are often of great beauty. They are fittingly discussed at this point as representing the last or lowest stage in what must be called the degeneration of Korean stoneware.

As you probably know, many bowls and dishes, found in Korea and obviously of Koryu date, have been claimed as imported Chinese work, and there is often room for doubt in the case of bowls of the *temmoku* and *ying ch'ing* types; but with these later wares there is seldom any uncertainty. Four specimens are here figured; they are of widely different types, but each is a masterpiece in its way.

A brown and grey glazed bowl (3) has a remarkably still and monumental form, in which the broad and simple straight-sided foot plays an important part. Its glaze is beautifully marked with indefinite cloudings having all that poetry of accident which appeals especially to the Japanese sensibility. Its glaze and even its form may recall to you the Chinese T'ang wares. T'ang influence was in fact strong through the whole history of Korean art.

Another remarkable bowl (4) is of the kind which the Japanese

(1) Plate 108; (2) Plate 33B; (3) Plate 18A; (4) Plate 106.

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value most; technical imperfections and crazing and the accidents of time have only added a mysterious beauty to a form which is admirably balanced and sensitive. To appreciate its qualities it is unnecessary to resort to a mystical philosophy of nature in the Japanese manner, making comparisons with rocks and moss and the shapes of trees and clouds. It is sufficient to say, not shirking the paradox, that it is coarse in material but refined in its feeling for the essential beauty of pottery wares.

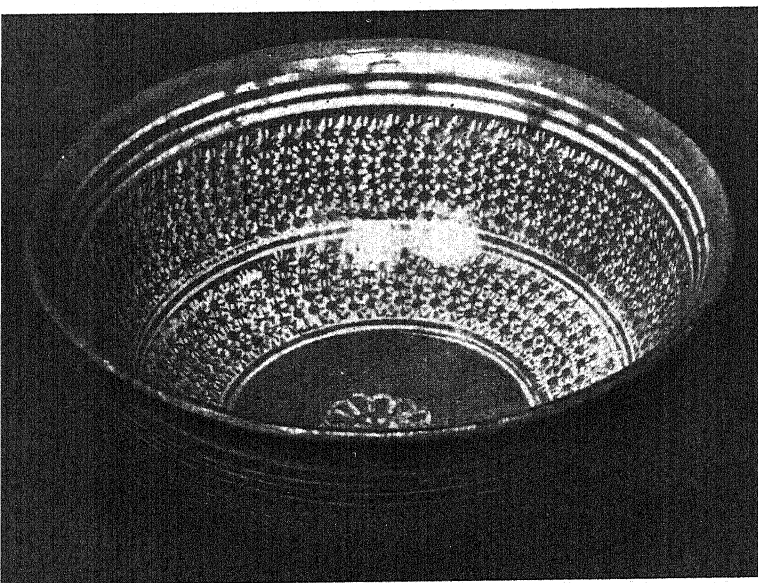
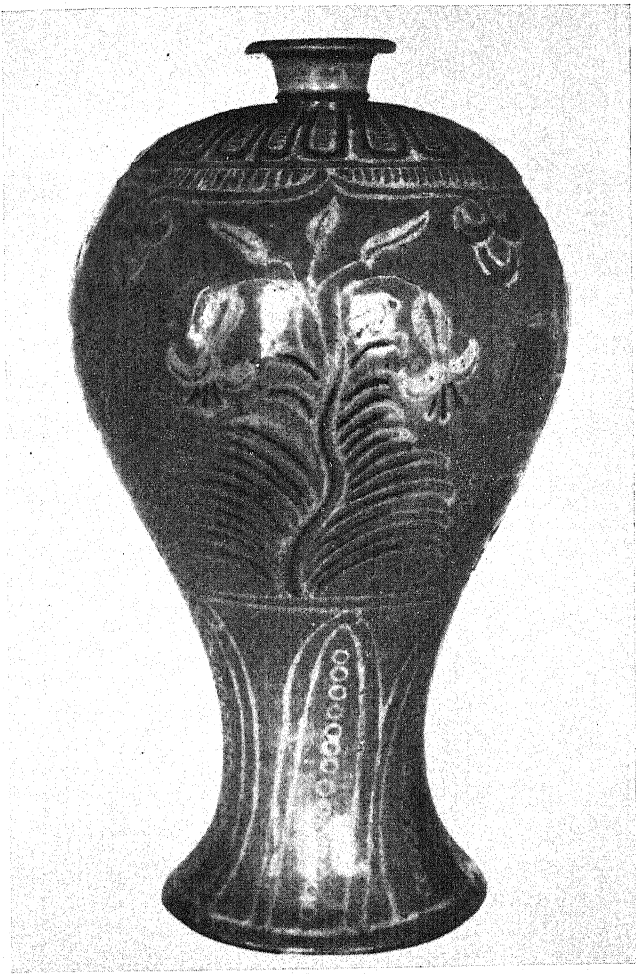
The third bowl (1) is less uncompromising. Its suavity of outline in sides and lip is in attractive contrast with its blunt and admirably solid foot.

The fourth example is another coarse bowl (2), shaped with a clean craftsmanlike decision. Its foot is simple and emphatic and in perfect harmony and proportion with the subtle curve of its almost straight sides. It is made of yellow-glazed very coarse buff stoneware of a kind which may have supplied the model for the well-known 'yellow Seto' wares of Japan. In fact, these bowls have constantly remained the classics of the Japanese maker of Tea-Ceremony wares; the ideal they provided was an unattainable one, because the Korean potter's art was unselfconscious, while the Japanese was often artificial, with a simplicity that was studied and affected. It is almost impossible to date such bowls as these. Some may be of the fifteenth or sixteenth century, before the Japanese invasion, but they certainly continued to be made later.

I turn now to the painted wares, which are a world in themselves. Again I must take as a starting point the wares of the Koryu period, the *egorai* (or 'painted Korean') of the Japanese. Painted decoration apparently belongs to the latter part of that period. Grave and still designs, in spirit akin to the inlaid work, are sometimes though rarely found on a similar fine porcellaneous ware. The more usual painting is somewhat wilder, on a material already inclining to a grey colour and coarse in texture. You will probably be familiar with the high-shouldered vases of *mei p'ing* shape with strongly painted lotus sprays. There were good specimens in the Eumorfopoulos Collection. They are apparently of fourteenth-century date. From this type most of the Yi painted wares were derived.

Precise dating is again impossible and I propose to show you a selection of fine examples grouped chiefly by type of design. A broad division into early and late can be made, and this is largely determined by the nature of the material used. The early Yi painted wares are of rough stoneware covered with white slip either brushed on in

(1) Plate 18B; (2) Plate 107.



105. COREAN. *See page 62*



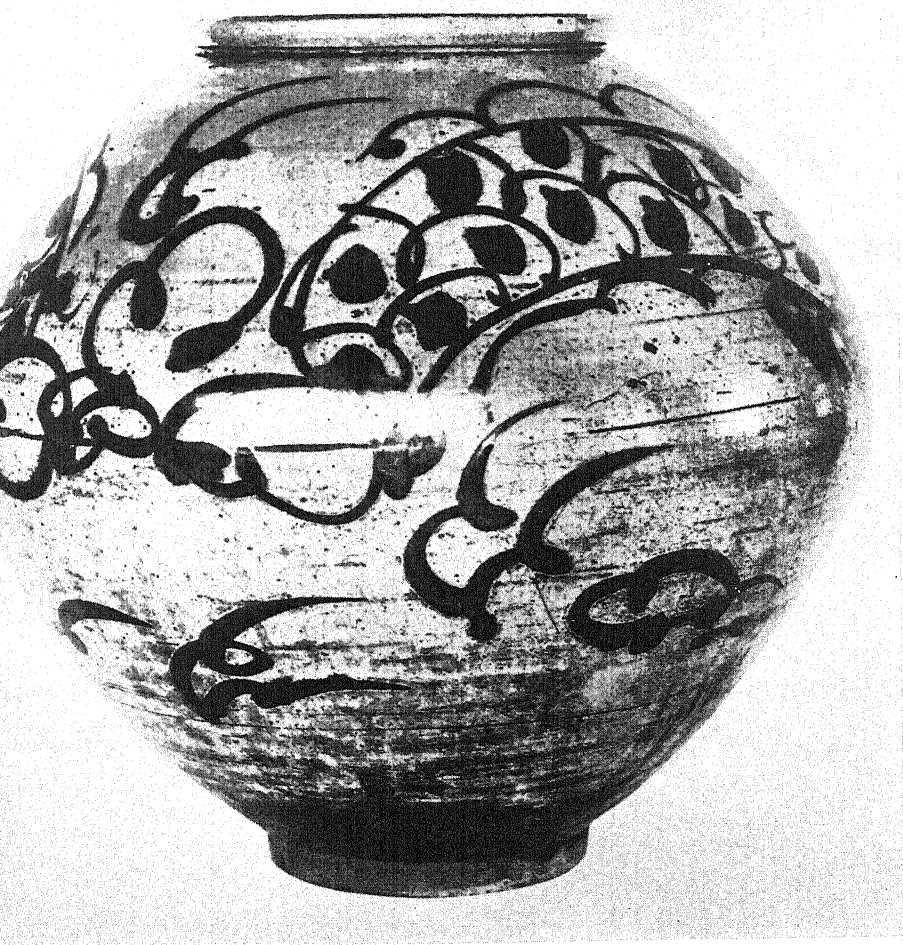
108. COREAN. *See page 63*



109. COREAN. *See page 67*



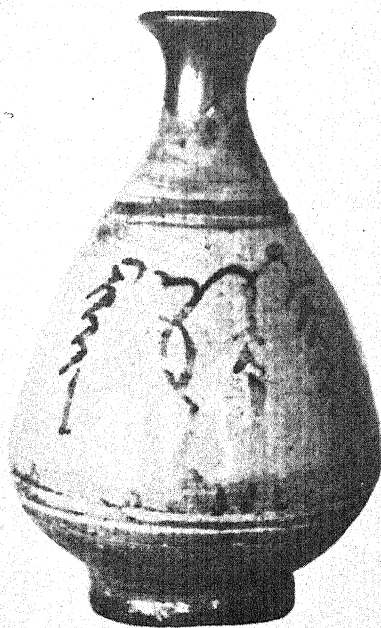
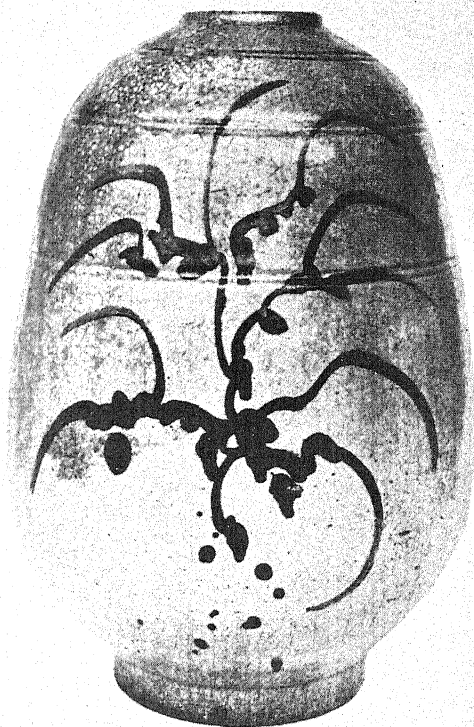
110. COREAN. *See page 66*



111. COREAN. *See page 68*



112. COREAN. *See page 65*



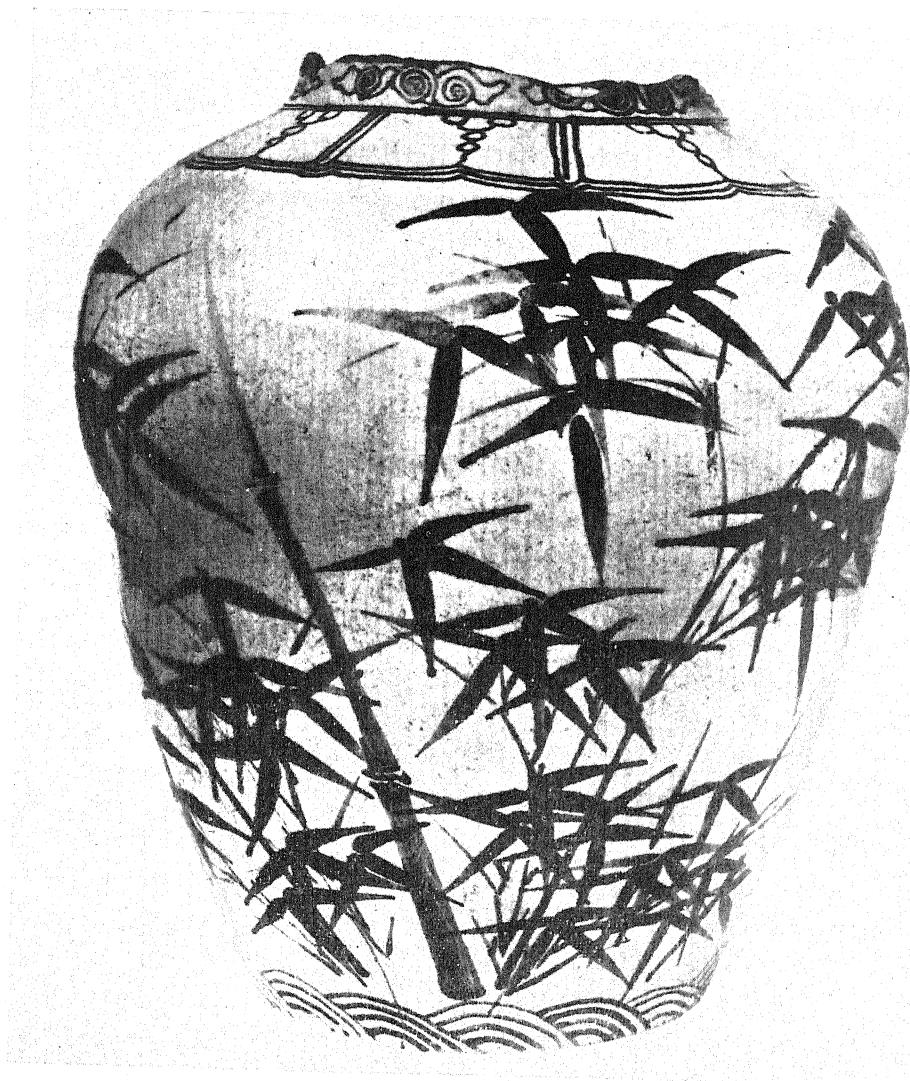
115. COREAN. *See pages 66 and 67*



114. COREAN. *See page 70*



115. COREAN. *See page 67*



116. COREAN. *See page 66*



117. COREAN. *See page 68*



118. COREAN. *See page 68*



119. COREAN. *See page 68*



120. COREAN. *See page 69*

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the *hakeme* manner or applied by dipping; this is the *komagai* or 'white Corean' glaze, of the Japanese, which Mr. Hobson compared to 'a wash of white paint'. Most of the later wares are of a coarse greyish porcelain with a rough bluish or greenish glaze very liable to crazing. The making of porcelain in Corea was evidently not a development of the stoneware technique but an independent introduction, perhaps by a kind of return movement from Japan. The porcelain is in fact plainly of the same type as the rougher Arita wares of Japan. If the porcelain technique was actually of Japanese derivation the wares can hardly be earlier than the seventeenth century and some of them may be as late as the nineteenth. In the collection at South Kensington is a porcelain panel painted in blue of typical Yi tone with an inscription giving its date as not earlier than 1845.

The early Yi types and some of the porcelain were painted in a rusty brown or black, which was inclined to give impure and greenish tones. Much of the porcelain on the other hand was painted in a very impure cobalt giving a blackish or greyish blue sometimes showing rusty or greenish spots when thickly applied. The Corean blue, like that of the commoner Ming export wares, was rich, soft and quiet in tone, where a pure and even cobalt blue would have been harshly brilliant. Copper-red was also used, but this again was seldom clear; a greyish or dark, almost fierce and blackish crimson was usual. These colours were of course all high-temperature colours fired with the glaze at the full heat of the kiln. Over-glaze enamels were not used until quite recent times, when commercial wares were produced under Japanese tutelage; the painting on these included, besides underglaze blue, a red enamel and a green apparently derived from chromium. These enamelled wares naturally lie outside the scope of this paper.

The same types of brush-work and design were used in all this painting, and a classification by colour would therefore be pointless; even the nature of the recipient is of little account. The painted designs themselves alone are of interest and I now propose to offer you a classification or anatomy of these.

First of all, some examples of the earlier painting over the white or grey slip, call for mention. A bottle of the usual shape (1) is typical of a distinct class with free linear decoration having a soft but insistent rhythm which sometimes recalls the drawings of Henri Matisse. Mr. Chiang Yee once compared Matisse's line to the Chinese brush-strokes in the style called silken threads; these lines are silken ropes. Rougher work of the same sort is seen on a bowl (2); the curved forms here like bracken shoots spring powerfully upwards in a manner that

(1) *Plate 112A*; (2) *Plate 112B*.

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owes little to the art of the calligrapher. The scrolled forms on some great jars (1) are apparently the traditional Chinese cloud-motives, though with their surging forward movement they might as well be waves; these are masterpieces of abstract painting on the *hakeme* ground.

The rest is chiefly rough porcelain with decoration in rust-brown, blue or copper-red.

The qualities of much of this painting are of course the same as those of Chinese calligraphy. No doubt you are tired of hearing that to the Chinese, painting is a branch of calligraphy; but the remark is particularly relevant to a consideration of this Korean pottery-painting. Everything depends upon the use of the brush as an expressive instrument. When we say 'expressive' we seldom ask ourselves what it is that is expressed. It is in fact as hard to describe it in terms of rational meaning, or even of emotion, as to say what music 'means'. This Far Eastern brush-work has no more meaning than a dance. It has many sorts of rhythmical vitality, we say, but of course this defines nothing. When we say that the Chinese brush is an expressive instrument we mean that it is capable of a wide range of rhythms, some swift and fluent, others rugged and broken, and so on. In such work no merit of course attaches to the exact rendering of natural forms; actual objects may sometimes suggest the rhythms, but these exist as creative work in their own particular medium, in their own right, so to speak. Good drawing here is vital rhythmical brush-work. A jar here shown (2) is an admirable example of this. Someone will perhaps tell me what it is 'supposed to represent'.

Bamboos have for long been a favourite subject with the Far Eastern painter, chiefly because the forms of their leaves and the joints of their stems have so close a kinship with the articulated brush strokes making up a Chinese character. They have as a rule a very different rhythm from the other designs, and the painter sometimes has an added resource in a varying depth of colour, not allowed to the calligrapher. In the example illustrated (3) the pottery-painter has unfortunately spoilt his work by adding a conventional border, unrelated to the rest of the design.

Brush-strokes of a different sort were used to render the movement and branching of millet and other plants. I speak now as if the painter's intention was in some way to reproduce or interpret the natural object. The question of the artist's dependence on nature is of course a fundamental one where abstract art is concerned, and it would take me too far from my subject to-day to discuss it now at length. I will

(1) *Plate 110*; (2) *Plate 113A*; (3) *Plate 116*.

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only suggest to you that the relation of subject to painting may perhaps be the same as that between the idea conveyed by a Chinese written character and the forms which that character may take in the brush-work of a calligrapher.

The pottery-painter has one particular resource and difficulty not presented to the calligrapher. The square which the written character is imagined to fill is for the potter replaced by a frame often of great complexity. This frame is provided by the surface of the pot, and this, I would like to remind you, is three-dimensioned. To display a pottery-painter's work adequately I should use a moving picture taking you all round the piece. It is the pottery-painter's most difficult task and greatest opportunity to achieve an expressive and satisfying relationship between form and decoration. The Far Eastern painters were of course masters of the art of asymmetrical balance in composition and in the use of eloquent empty spaces. This is an admirable example (1). The use of the brush only half-charged with colour has added to the impression of swift and graceful movement, in forms which seem to grow out of the very shape of the piece. On other specimens (2) the rhythms employed are, as we say again, expressive, but of moods entirely different from the last. The forms are often abstractions in the more literal sense; they are derived from natural objects, but simplified and reduced to their elements in terms of brush-work. This remark applies particularly to a vase painted with a bird (3), one of the finest of all. The painting on this is of the boldest kind, masterly alike in brush-work and in placing. But I'm afraid I can't tell you the species of bird 'represented'.

There is a great jar at South Kensington, an old possession of the Museum (4), which was the first example to reveal to me the peculiar beauty of the Yi Dynasty wares. It is painted in an impure copper-red, with a bold rendering of a lotus plant. The large gestures of the drawing have an almost sublime quality, and the design fills its space in a most satisfying way. I like to regard this rugged pot as a test of ceramic education; just as someone (I forget who it was) once spoke of Uccello's battle-piece in the National Gallery as a test of education in the understanding of Italian Renaissance painting.

Apart from these abstractions from natural forms, a remarkable series could be brought together showing the Corean treatment of that mythological creature the Chinese dragon, with its familiar clouds and scrolls. There is another big jar, again at South Kensington, painted in rusty brown with a powerful scaly form admirably placed on it and formal clouds touched in with a magnificent freedom.

(1) *Plate 109*; (2) *Plate 113B*; (3) *Plate 115*; (4) *Plate 71*.

Another smaller jar (1) shows the same elements differently composed, with the expressive calligraphy of the drawing more clearly shown. Others show an even wilder freedom, with the same elements disintegrated and no longer in any sense representation, but built up and composed like music into a tempest of swirling, abstract forms.

In contrast to these are some quieter designs, in which the linear pencilling of colour is supplemented to some extent by washes. The class is apparently late in date, of the eighteenth or even the nineteenth century. We find the familiar bird on a flowering branch (2) treated with a complete disregard of naturalism, in calligraphic brush-strokes and blotted-on colour in a manner perhaps owing something to the art of Kenzan and the Japanese decorators. But it is decidedly in the Korean tradition. This 'Japanese' class, as we may call it, is remarkable for a favourite shape of jar cut into facets; on two examples of this form at South Kensington the painting is of overlapping discs in dull copper-red, enclosing vague abstract forms, which again have a Japanese quality. The touch in some of these later pieces is decidedly that of the painter, with his concern for tones, rather than of the calligrapher, with his dependence on line. A bottle at South Kensington with birds on a branch is of this kind and is beautiful alike in brush-work and as a design occupying its difficult frame. It is perhaps the quietest of them all.

Some of the Yi blue-and-white was evidently aware of the K'ang Hsi porcelain with naturalistic landscape- and figure-subjects. But the lobed and circular panels in which these subjects were contained are almost peculiar to the Korean wares, and a range of conventional mountains is almost a distinguishing mark.

The Korean copper-red and iron-brown were also used for more or less naturalistic subjects in the Chinese and Japanese manners. A famous big vase in the Prince Yi Museum at Seoul (3), painted with a vine in rusty and greenish brown, combines some of the best elements in Chinese, Japanese and Korean painting. The decoration is skilfully disposed on the vase, and it is an admirable piece of naturalism.

An inclination towards prettiness is seen on some other painted wares which are probably of eighteenth century date. Two examples are shown. One with a vine-spray (4) has much of the abstract beauty of the earlier pieces, and another, with a chrysanthemum (5), is a charming thing though without the grandeur of the others. The grasses and pinks on another facetted vase (6) are also pretty rather

(1) *Plate 111*; (2) *Plate 118A*; (3) *Plate 117*; (4) *Plate 119A*; (5) *Plate 118B*; (6) *Plate 119B*.

COREAN WARES OF THE YI DYNASTY

than beautiful; here are seen again the typical four-lobed panels of the later period.

Last in this review of the painted wares I must mention a late and rather familiar type. In this the painting is usually of flowers in a soft greyish blue, and in spite of its stiffness there is an attractive directness and simplicity about the work, though it can hardly be compared with the others. A bottle of this type with peonies is in the Victoria and Albert Museum.

That the Korean potters were still active in the eighteenth century is proved by imitations made in the typical greyish Yi porcelain of some well-known sorts of *blanc-de-chine*, with raised decoration of plum-blossom, and the like. There are also Korean wine-vessels employing the same technique but with more originality, and in designs showing something of the same fierce rhythmical power as the best painted work. This decoration in slip and applied relief is seldom of any very great merit and need not detain us. But I should like to conclude this survey with a word on the Korean use of modelling in pottery.

You will probably know that the chief, almost the only, contemporary witness for the Koryu wares is a Chinese author who went to the Korean capital in 1124. This author, Hsü Ching, besides comparing the Korean wares with those of Yüeh Chou and Ju Chou, wrote in high praise of the Korean modelled work, mentioning particularly vessels in the form of ducks and others with lids in the form of lions. Now wares exactly corresponding with these survive to-day in Korean collections. With many others similar they are figured in the Japanese and Korean Government publications on Korean art, from which by the way I have taken some of the illustrations for this paper. They prove the Korean potters to have been gifted ceramic modellers, surpassing even the Chinese in that department. I want to draw attention to a couple of later specimens, and again I must take a Koryu piece as a starting-point. There are, for example, admirable celadon head-rests showing all the happy and sensitive spirit and unassertive skill of hand that I find characteristic of the other wares of its period. Even more impressive are the vessels with crouching beasts on the lids (1), such as Hsü described. Much of the skill shown in these was inherited by the Yi potters. The commonest form of modelled work in the later wares is a cylindrical jar (sometimes used as an arrow-jar), often carved in powerfully designed open-work (2). These are of typical rough Yi porcelain, bluish or greenish glazed. Some larger specimens were perhaps garden seats. I would particularly call your attention to

(1) Plate 90A; (2) Plate 120.

the boldness and vitality of the modelling. Many smaller objects, such as water-jars and brush-pots for the scholar's table, were made in the form of peaches, lotus-flowers and various animals and birds, and are seldom without plastic merit.

The later Yi thrown shapes were few but characteristic, and most of them have now been passed in review. There are pear-shaped and barrel-shaped bottles, and high-shouldered, faceted, and four-sided vases. Boxes and covers and stem-cups continued to be made as in the Koryu period. But the most characteristic of all is the powerfully-shaped globular jar of which another superbly painted example (1) may fittingly end this survey.

I have now pointed out some of the best of these later Korean wares. Not all of course reach this high standard. Some of the blue-and-white aspiring to be pictorial in the K'ang-Hsi manner is muddled and downright bad, and some of the shapes are quite helpless and insignificant. But I think you will agree that the best of these Yi Dynasty pots are unsurpassed among their kind.

* * *

I am most grateful to the Society for letting me speak on this subject with so little solid information to impart, and I should like to be allowed as a further favour to end with a personal recollection and a last comment on the standards which a devotion to these things may seem to imply. I had known and admired these Korean wares for a long time when one day, perhaps ten years ago, I was discussing with a distinguished English artist-potter some work by Emile Decoeur, the modern Frenchman. My admiration for the Frenchman's work was, I remember, dismissed rather impatiently and dogmatically with the remark that apparently I liked only well-dressed pottery. (No doubt it was counted against me that I had written books about K'ang-Hsi and 'Dresden china'.) A colleague standing by appeared to agree with my accuser, and I was left in a minority of one. I have never forgotten that incident. It seemed to me to sum up all the misconceptions that stand between the English artist-potters and the modern world. I still think Decoeur was a fine potter, though he did not wholly accept the early Chinese and Korean standards. His work was not peasant pottery; and it was certainly well dressed. Now I think the specimens I have shown you to-day will have proved that I do not admire well-dressed pottery exclusively. It is possible to like these Korean wares and at the same time to like other very different things also. That is one of the lessons I think museums have to teach. Ceramic art may be no less authentic (and its maker no less an artist)

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whether it is wearing silk or rags or fine worsted or even affecting a Bohemian poverty in the expensive *négligé* of hand-woven tweed. The mistaken implication in my friend's remark was that one could not admire at the same time both the dressed-up immoral Frenchman Decoeur and the chaste Japanese Tomimoto. I think it is possible, on the contrary, for one and the same person to admire a medieval earthenware jug, a Kuan-ware bottle, a Ch'êng Hua cup, and a Meissen dish painted with outrageous baroque extravagance; and I find it possible at the same time to admire also, as ceramic art of a very high order, a modern Wedgwood brown- and cream-coloured teapot, or an evaporating-dish in fine white porcelain made for laboratory use by Doulton's of Lambeth. Each of these things was or is a genuine production of its time, the product, in an almost arithmetical sense, of social and economic conditions and the unfailing genius of the potter. All these are not so many attempts to attain to an Absolute Beauty or to reach a standard supposed to have been set up in one particular period of ceramic history. The One Absolute Beauty is I think a fiction, born of words only. The beauty of pottery is rather to be found in an infinite number of ever-changing manifestations, each of them controlled to some extent, but not of course determined, by social and economic conditions.

Devotion to the single standard in its die-hard form brings such desperate remedies as the attempted revival of peasant art, without the conditions that gave it birth. It is like attempting to grow a flowering plant without soil, or in other words to imitate the effect without setting in motion the causes. And in my opinion it is equally remote from the realities of life to-day to revive the style of the early Chinese or these later Korean wares in tea-services for modern use; and then explain to one who finds them unhygienic and even clumsy that they have all the merits which a Japanese Tea-Master would have found in their prototypes. It is true that they often have those merits. But such revivals are apt to be only a middle-class amusement, however admirable the pots themselves may be, judged by the Far Eastern standard. I want to see an art of the potter springing naturally from the conditions of the age. The demand made by our modern consciousness for clean textures, for machine-made hardness and strength and efficiency and simplicity of outline, should not be regarded as a handicap to the potter, but as an opportunity. A thrilling beauty of a new order could be created by an artist-designer looking forward and willingly accepting those conditions, not hankering after a bygone social order of guilds of handicraftsmen. The imagined social order may never have existed at all; and in any case was one full of hardship and insecurity. It was the 'barbarism' prayed for by

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William Morris, who hated machines and was blind to the amelioration of human life they may bring if divorced from a predatory commercialism. Science and technology and mass-production now on the one hand offer us amenities, but on the other impose limitations on the artist. He need no longer practise a handicraft but may become a designer for the machine. That is a different but no less genuine branch of art, akin to architecture. It is not a question of which kind of pottery we prefer; we have in fact no alternative. To stand for anything like a genuine revival of handicraft such as this Corean pottery represents, our pottery would need to be made by artisans working for a bare and precarious livelihood under social and economic conditions such as prevailed under the Yi Dynasty; and that I am afraid we should not like. But we are none the less free to admire this Corean pottery and pay a tribute of wonder and gratitude, and even of awe, to those obscure Far Eastern potters who created these masterpieces.

THE BEGINNINGS OF PORCELAIN IN EUROPE

A paper read before the Cambridge Antiquarian Society,
on February 22nd, 1943

The subject of my paper to-day is a material which people are apt to think of as just one sort of pottery. Since all porcelain is made at least in part of clay, it is natural for us now to think of it as a rather specially refined sort of ceramic ware, not differing essentially from other sorts. And this of course is a sound way of regarding porcelain at the present day. Nowadays we know exactly how porcelain is made and where it comes in the ceramic series; there is no mystery about it.

But it would be a great mistake to suppose that it was always so regarded. A first requirement here, as in most historical studies, is to think away all that has happened since the period we are studying. To recover the way our ancestors regarded a thing we must for the moment rid ourselves of the knowledge acquired since their time, and that is not easy. The knowledge may be so familiar that we are unconscious of having it. In the period that concerns us to-day porcelain, with its marvellous hardness and translucency, its resonance and its fragility, was a wonder-substance. The first man in Europe to make a true porcelain was an alchemist, who was also at the same time trying to make, not only gold from base metals, but artificial onyx and jasper and other semi-precious stones. Ever since porcelain first appeared in the West people had been excited about it, not only on account of its rarity. This first porcelain was of course Chinese, and the wildest stories were current about the methods used in making it. When the Portuguese and Dutch traders in the seventeenth century began to bring it to Europe in quantity this excitement became a rage. Porcelain was eagerly collected and numberless attempts were made to imitate it.

This European cult of porcelain lasted altogether for rather more than a century. For the latter part of that time, say for the first fifty years or so of the eighteenth century, porcelain of European make shared with the Chinese the admiration of everyone with pretensions to taste. It ranked with silver in the esteem of the wealthy, and was in fact sold by the silversmiths, as no sort of pottery had ever been

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before. It was a luxury art, and every European king and prince aspired to own a porcelain-factory or at least form a collection. Besides this fashionable interest in the material, there was at this time an economic motive behind the desire to make porcelain rather than import it. Most countries in Europe were following the lead given by France under Louis XIV and Colbert in attempting to achieve self-sufficiency in industry, and this was notably the case in Saxony, where true porcelain was first made in Europe.

Such a cult as this is well worth the art-historian's attention. And since the objects it inspired are mostly portable and their material is of little intrinsic value compared with the precious metals, there is the advantage that they survive in some quantity; we can handle them and even collect them at no very great cost. Their interest is not merely historical; it is the living aesthetic interest which is to be found in objects and materials which have in some way aroused the sensuous delight of an age or a people. We can easily recover (for example) the wonderment which the Venice glasses aroused in the Elizabethan age, or the medieval excitement about ivory and horn, or the perennial Chinese admiration and reverence for jade and kindred stones. And the appeal of early European porcelain belongs to this region of human propensities. It was in the strict sense of the words a form of aesthetic excitement, which we may still share to-day.

Porcelain also played a considerable part in the history of styles. The rococo was once thought to have been actually derived from porcelain. The German art-historian Gottfried Semper even supposed that its appearance in France was inspired by Meissen porcelain. That was a mistake, but it still remains true that it was a very apt medium for the characteristic forms of the late baroque and rococo styles.

Now most of the examples I shall speak of belong to these styles, and as it is not unusual to find intelligent people at the present day rejecting them altogether as hopelessly depraved, a word of apology may not be out of place. The grave, reposeful beauty we have come to know in early Chinese porcelain seems to many people (I might even say to most of us) so admirable that the eighteenth-century work seems by comparison little better than trivial, and it certainly has little relation to the art of the potter of to-day, whose ideals are totally different.

But to dismiss it in this way implies a certain narrowness of understanding. It implies that in a whole epoch the potters of Europe were lacking in creative power. It would be truer to say that every period has its own form-sense, its preference for a particular series of curves and proportions; for active movement or for repose; for simplicity or for intricacy; for subdued or violent colouring or even for particular

combinations of colour. In the creation of the successive styles, as we call them, influences from abroad and mere action and reaction played a part, but they really determined nothing. The vital creative element in each was something new and unaccountable. In any given period it usually inspired the work done in one particular material, and this was as a rule one previously not too familiar, some unexhausted medium of expression, as the jargon has it. And I think I may claim that in the first half of the eighteenth century such a material was found in porcelain. If I might be allowed to indulge in a paradox I would say that porcelain then had the character of a primitive art. It was still difficult and unfamiliar and the subject of wonder. By its nature it was unsuited to the making of any but small objects, and the smallest piece was treasured. Figures and snuff-boxes to be handled and toyed with, as well as the most exquisitely wrought table-wares, all speak of the peculiar esteem with which this novel and exciting material was regarded. To speak of any of this porcelain as 'useful ware' (as is sometimes done) is to misrepresent its essential quality. It was precious in the dictionary sense of something costly, rare, and held in high esteem; something deserving of the most fastidious delicacy and care in workmanship. It is all of course in a sense trivial—made for the amusement of a leisured class. But I would say that significance in a work of art may be reached through triviality as well as through earnestness. What matters is something I might call artistic sincerity—the passionate care of a craftsman for his material.

Such an attitude towards porcelain was no new thing in the world. The Chinese had for long regarded it in this way. Since the ninth or tenth century they had made grey-green and nearly white ware, which had the qualities of smooth hardness, resonance and durability characteristic of jade. Much of the Chinese esteem for that stone was transferred to porcelain. Both fulfilled the Chinese ideal of a sensuously beautiful substance. And when the Chinese ware found its way to other countries—to the Malay Islands, to India and the Near East, and even to Europe, it was already regarded as a somehow magical substance of almost supernatural origin. It was credited with such properties as that of revealing poison in food placed in the great dishes and bowls which were chiefly exported. This was during the period of Mongol rule over most of Asia, a period corresponding to our later Middle Ages, when the grey-green celadon dishes were exported far and wide. The few pieces which found their way to Europe were almost invariably embellished there with rich silver-gilt mountings. There is for example a celadon bowl with German fifteenth-century mounts in a Museum in Cassel; and Archbishop Warham's bowl at New

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College, Oxford, is of a similar material though the mount is half a century later.

But the mediaeval exportations were negligible compared with the flow of porcelain to Europe which started when the Portuguese and Dutch began to trade with China in the sixteenth and particularly in the seventeenth century. The vast quantities of blue-and-white brought by the Dutch caused a ceramic revolution. Painting in blue drove out the Italianate polychrome almost completely, and the fine white tin-glazed earthenware made by the potters of Delft in imitation of porcelain, and actually called '*porseleyn*', set an entirely new standard and vogue. In the rage for porcelain, of the last part of the seventeenth century, this white earthenware was thought worthy of the finest decoration. The independent craftsmen of Nuremberg and South Germany for the first time turned to the painting of pottery, and produced the rare pieces with European decoration now known among collectors as *Hausmalerei*.

But it was not enough for the potters to imitate superficially the outward appearance of porcelain. There remained the technical problem of making a material of the same nature. Such attempts had been made since the fifteenth century. Now porcelain impresses the observer first of all by its vitrified state, and this naturally led to experiments with glass. The first European record in fact concerns a Venetian, probably a glass-maker, about 1470. Glass made milk-white with tin oxide or some other ingredient can come near in appearance to porcelain; but it is always distinct. Another false trail, for long followed, involved the use of glass mixed with white clay, in a costly and precarious way making a substance with a passable resemblance to true porcelain and often excelling it in beauty. This was the so-called soft-paste porcelain; it had a considerable history in Europe lasting as late as 1800. The earliest manufacture of the kind of which productions have survived was one at Florence patronized by Francesco Maria de' Medici, about 1580. It was generally painted in blue in the contemporary Chinese style. But the Medici porcelain was an isolated incident and examples of it are so rare that it is generally left to Museums, though many collectors cherish the hope of finding a specimen masquerading as Persian blue-and-white earthenware, which it somewhat resembles (1). The soft pastes are of great interest and I shall return to them presently. But they were not true porcelain.

The first qualification in the researcher after the secret of porcelain was an understanding that its vitrified character must be given by a fusible natural substance, a clay or earth or rock. In England about

(1) *Plate 121.*

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1680 John Dwight, a potter of Fulham, tried a method of refining his grey stoneware and succeeded in making a whitish translucent ware, but his clay was not the right one. A little later, in Saxony, a nobleman named Tschirnhausen began working at Dresden with an alchemist named Johann Friedrich Böttger, in the service of the Elector of Saxony, Augustus the Strong, who was also King of Poland. These two men had grasped the principle of vitrification and began a search for the necessary clay.

First of all they made a red porcelain, as they called it. The Dutch had imported, with the white porcelain, Chinese red stoneware teapots and tea-cups also; this ware was thought of as a variety of the white and was successfully imitated by Tschirnhausen and Böttger. But Böttger's stoneware, as it is now called, first made about 1708, is something much more than a mere first stage towards the invention of porcelain. It is an exceedingly beautiful material, and especially interesting for the comparison it suggests between porcelain and semi-precious stones. Böttger was as much concerned with the problem of artificially making these as with porcelain research and his report to the King submitting a specimen of his stoneware compared it with porphyry. It was described as a substance '... which surpasses the hardness of porphyry and is something entirely new in the world as much on account of its brilliant polish as also for its everlasting durability'. It is indeed so hard and takes such a fine polish that it has sometimes been sold by mistake as red jasper. Many pieces were in fact cut and polished on the glass-engraver's wheel, just as if actually of semi-precious stone (1). The polished material is cold to the touch like stone, with sharp edges like carved agate or onyx. To handle a piece of Böttger's stoneware is in fact a remarkable experience.

Before long Böttger found the necessary white-burning clay and natural flux, and so the porcelain problem was solved. Augustus then founded the great Saxon porcelain-factory at Meissen in 1710, and for nearly forty years it remained without serious competitors. Here was made the porcelain known in England as 'Dresden china', and in France and other countries as 'Saxon'. The only possible rivals during this period were factories at Vienna and Venice started by workmen from Meissen who left in a time of disorder just before Böttger's death in 1719. One of these workmen, a man named Stölzel, was in possession of a secret as valuable as that of the composition of the paste: he understood how to build the kilns which would give the very high temperature required to fire the porcelain. This was an important part of the *arcanum*, as it was called, and the subsequent history of

(1) *Plate 122.*

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porcelain shows it being made in new places only with the indispensable help of a fully-instructed kiln-master.

Böttger's achievement was thus a very great one. Neither he nor any of his assistants had had previous experience of making such a ware. He had no help from Chinese sources such as was enjoyed by subsequent researchers. Had he discovered the philosopher's stone, as his master hoped, he could hardly have brought greater wealth to Saxony than the Meissen porcelain eventually produced.

The beginnings of porcelain in Europe are thus to be found on the one hand in the great manufacture at Meissen and its two modest offshoots, at Vienna and at Venice; and on the other in the manufactures of soft-paste or artificial porcelain which sprang from one or two establishments in France.

Soft paste, as I have said, differs essentially from true porcelain or hard paste; but it shares many of the same characteristics. It is vitrified and translucent and even more wantonly fragile and costly to make. But in most cases it has a peculiar sensuous appeal which the other lacks. It was called soft not only because it does not resist a file, but from the fact that it cannot stand a hard fire, that is to say a high kiln-temperature. Its glaze is easily fusible, and the enamel colours used for painting it sank into the melted glaze in a way that they never do on hard paste. Thus it more than satisfied the craving for porcelain and it went on being made in an age of luxury long after the secret of the other was widely known.

The European tradition of soft paste begins anew, after the sixteenth-century incident of the Medici porcelain, with a manufacture at Rouen in France, started about 1673, by a potter who was already making earthenware on a large scale. It was continued at Saint-Cloud near Paris, under the patronage of Monsieur, brother of Louis XIV; and at Chantilly from 1725, under another Bourbon, the Prince de Condé; the manufacture eventually carried on at Mennecey was patronized from 1734 by the Duc de Villeroy. The great establishment at Sèvres owes its origin to a factory started at Vincennes in 1738 by workmen from Chantilly. At first this was supported by a nobleman named Orry de Fulvy, but its connection with the Court is proved by a great vase of Vincennes porcelain sent actually to Dresden in 1748, when the Dauphin married a daughter of Augustus III of Saxony. Eventually, of course, it became a royal concern under Louis XV, enjoying many of the privileges of a monopoly.

These are some bare facts about the early soft-paste manufactures in France. I stress again the fact of royal and princely patronage. It was the same in other countries. In Italy Charles III, King of Naples, who had married another daughter of Augustus III, founded a soft-

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paste manufacture at Capo-di-Monte in 1743; when he became King of Spain in 1759 this was transported to become the Spanish royal factory at the Buen Retiro, near Madrid.

These then were the factories in existence during the first forty years of European porcelain. For the greater part of the time, say from 1720 to about 1756, all were overshadowed by the Saxon factory at Meissen. The styles created there were adopted in all the others; and a full account of early European porcelain ought to be largely an account of the Meissen achievement. But I have no time for that now and you can get it from books of reference. It is my purpose to-day to indicate the place taken by porcelain in the history of European art. I must limit myself now to a description of some characteristic work by the Meissen artists, and point out its relation to the work of their contemporaries. I want particularly to define the period of this early porcelain and show how towards 1750 its making suddenly became general, and less than ten years later began to decline.

Neither in Böttger's own porcelain nor in the French soft pastes which began rather earlier, was a true and original European porcelain style created. It is usual to find in the history of any art that the first attempts make use of forms taken over from some other material. Here silver supplied an obvious source of inspiration, parallel with the bronze imitated in China or the forms in the manner of jasper which I mentioned just now in connection with Böttger's stone-ware. At Meissen the King appointed his silversmith to design the forms for the costly new substance, and some beautiful things were made by him. Many vases were obviously conceived as silver, but there is a sensitive precision in their workmanship and a remarkable feeling for the plastic clay, which give them value apart from the beauty of the delicate fine-grained smoky-white material made in this period (1). Böttger did not succeed in producing satisfactory enamels for painting his porcelain and it is usually found uncoloured, as in the specimen illustrated. The Böttger wares, made in the decade between 1710 and 1719, thus count as the true primitives of European porcelain.

Silver shapes had been copied also at Rouen and Saint-Cloud in France, with a very sure taste in the adoption of simple forms. Here painting in blue (2) followed the French fashion, as in the decoration of tin-glazed earthenware: it is typical formal ornament of the period of Louis XIV, and for a time there was no trace of foreign influence, not even direct copying of the porcelain of the Far East.

The copying of Chinese and Japanese models was of course only to be expected in the circumstances, but the mode brought at Meissen

(1) *Plate 123*; (2) *Plate 127B*.

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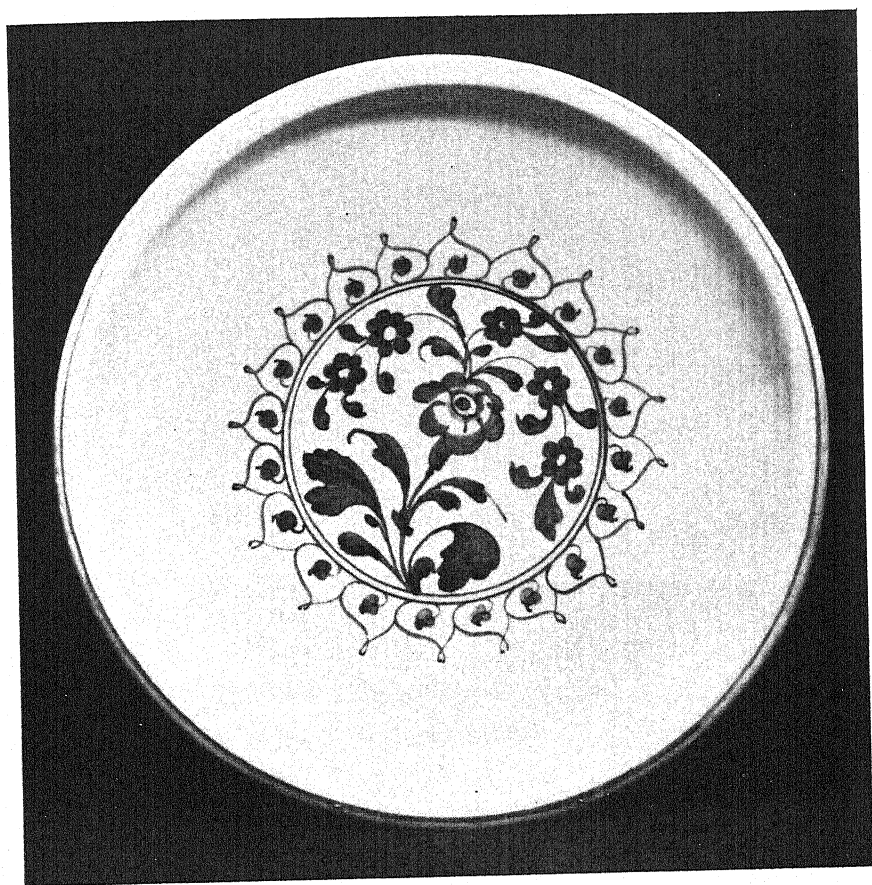
and elsewhere some charming adaptations. At the Chantilly factory they made much of the imitation of a certain kind of Japanese porcelain of which the Prince de Condé had a large collection. It was very slightly decorated, and was well calculated to display the exquisite porcelain material they made at this French factory; this was of a milk-white colour, with a glaze made densely opaque and luminous with tin-ashes, like the glaze of the Delft earthenware and the French faience. The French forms of this time have an exquisite flowing grace, shared alike by silver, faience and porcelain (1). The lobed forms of the Japanese bowls were adapted with this peculiar French grace to the shape of tureens and the like, while painting in the Japanese manner shows a rare delicacy of touch. The same qualities are seen in the typical silver-mounted pots sparingly and wittily decorated in a more or less Japanese style (2).

There were, of course, numberless imitations and adaptations from the Chinese. The most famous of all Meissen vases, dating from about 1725 onwards, bear a much-abused mark, a monogram of 'A' and 'R' (for *Augustus Rex*), showing that they were made for the use or gift of Augustus the Strong himself (3). In these a peculiar baroque accent has been given to a Chinese form, by a flattening of the shoulder and a subtle change of proportions. The painting is in a full-toned palette employing a characteristic discord of vermilion red and rose crimson, and a powerful green. In this palette of enamel colours we may recognize another remarkable achievement of the Meissen factory, or rather of its artist-director Johann Gregor Herold, who joined it in 1720:

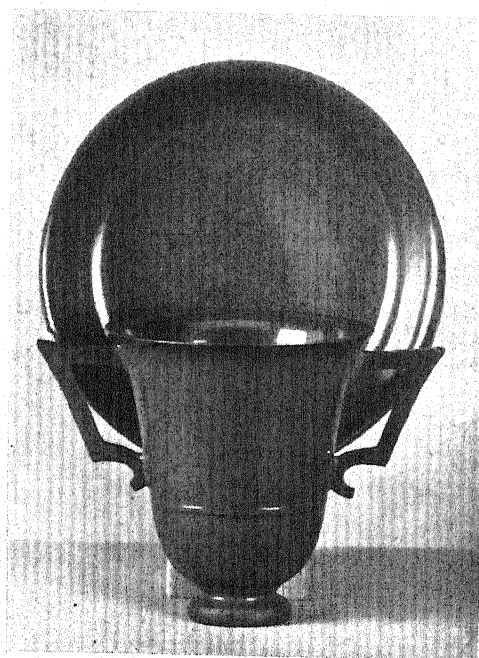
A stage removed from actual copies of the Chinese was a type of decoration invented by Herold, in which pseudo-Chinese figures were deftly painted in framed panels. This framing has a typical baroque symmetry, tense and vital. Its strong colour is dominated by red and black, with purple lustre-colour, and much gilding. Many pieces with these *chinoiseries*, as they are called, are in the form of tankards mounted in Augsburg silver (4); and these were much favoured for gifts in Saxony. Some were painted by Herold himself. The baroque taste for elaborate gilding is shown no less by some table-wares (5), now known to have been painted in Augsburg itself on white porcelain obtained from Meissen. The pseudo-Chinese figures on these were adapted from the same sources as those painted at Meissen.

Such baroque ornament is paralleled in much of the porcelain made at Vienna, in the rival factory I mentioned just now. It was founded

(1) Compare *Plate 22A*; (2) *Plate 127A*; (3) *Plate 126*; (4) *Plate 124*; (5) *Plate 132A*.



121. 'MEDICI PORCELAIN'. ABOUT 1580
E. L. Paget Collection
See page 76



122. BÖTTGER'S RED STONEWARE, ABOUT 1710-15
See page 77



123. BÖTTGER'S WHITE PORCELAIN, ABOUT 1715
See page 79



124. MEISSEN, ABOUT 1725
See page 80



125. VIENNA, ABOUT 1735

G. Tillmann Collection

See page 81



126. MEISSEN, ABOUT 1725
See page 80



127A. CHANTILLY, ABOUT 1735
 127B. SAINT-CLOUD, ABOUT 1725
See pages 80 and 79



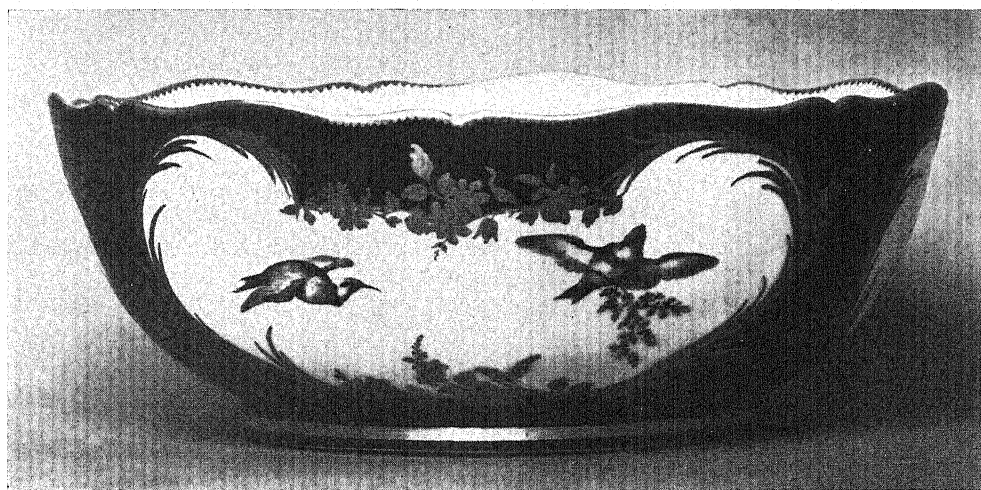
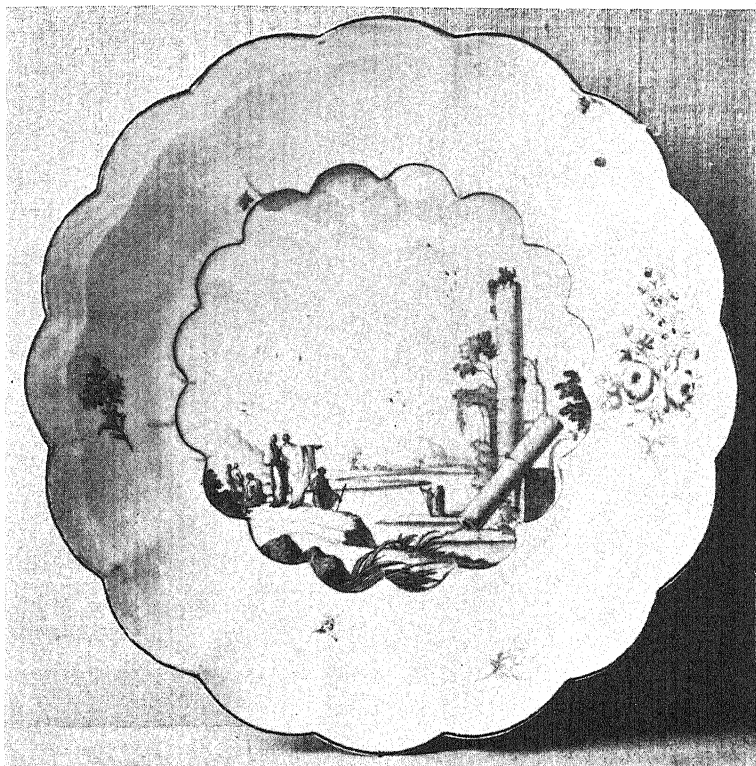
128A. MEISSEN, ABOUT 1740
 128B. FÜRSTENBERG, ABOUT 1750
See pages 83 and 84



129. MEISSEN, ABOUT 1750
See page 83



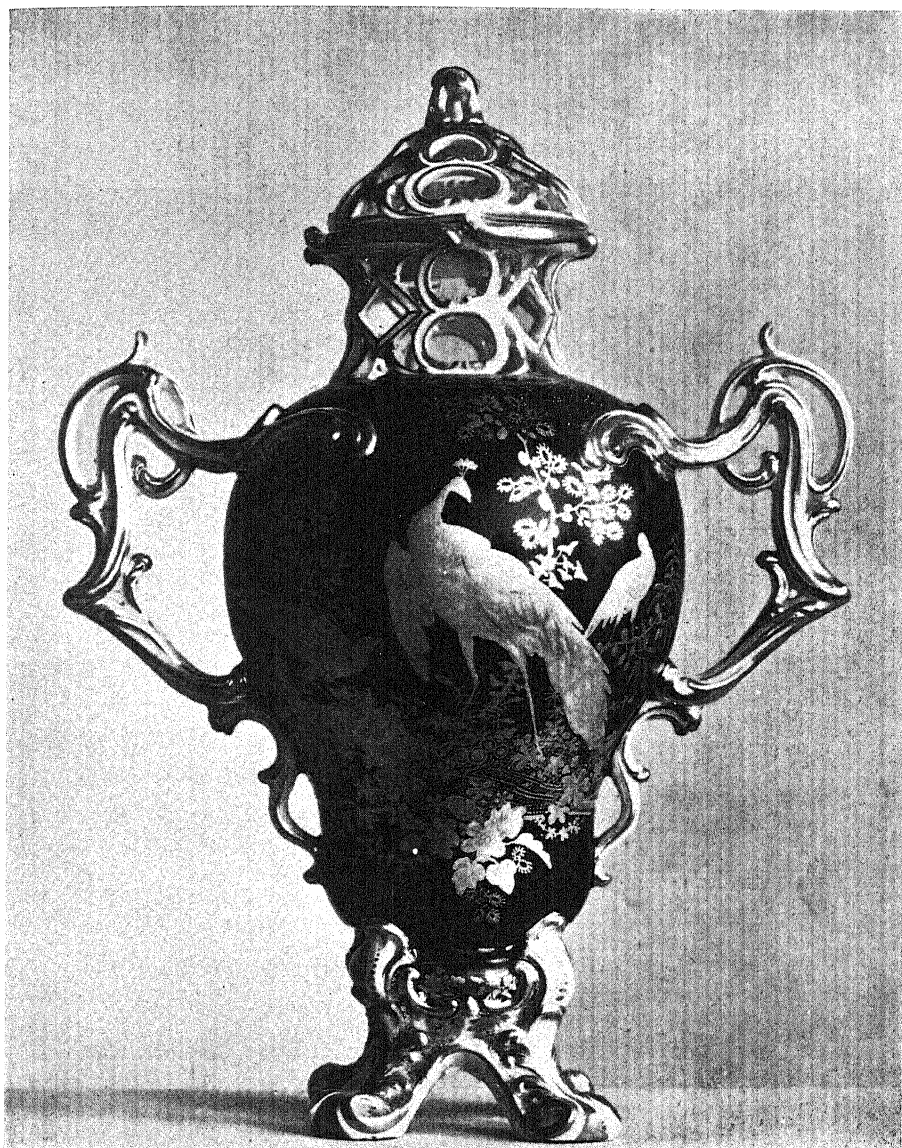
130. ANSBACH, ABOUT 1765
See page 85



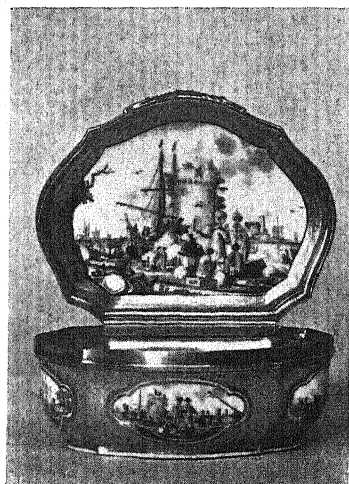
131A. CHELSEA, ABOUT 1755
 131B. VINCENNES, ABOUT 1750-55
See pages 85 and 86



132A. MEISSEN PORCELAIN WITH AUGSBURG DECORATION, ABOUT 1735
 132B. CHELSEA, ABOUT 1765
See pages 80 and 85



133. CHELSEA, ABOUT 1765
See page 85



- 134A. MEISSEN, ABOUT 1735
 134B. CAPO-DI-MONTE, ABOUT 1750
 134C. CHELSEA, ABOUT 1755

See pages 81 and 85



135. SÈVRES, ABOUT 1775
See page 86



156. VINCENNES, ABOUT 1755
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in 1719 and managed by a Dutchman named Claud du Paquier, but was never very productive. Du Paquier porcelain, as it is called, stands quite by itself and is a most distinguished ware. It alone shares with Meissen the distinction of embodying the late baroque style in entirely original work. Its decoration is like an exquisite web of black and gold and colour thrown over, but still revealing and enhancing, the beautiful porcelain (1). With its fine gilding and silvering every piece assumes the character of a great jewel. The actual material is very different from Meissen, which is glittering white. This Vienna porcelain is greenish or smoky-toned and sometimes full of flaws, but with a very peculiar and mysterious attractiveness. Its very imperfections seem to emphasize the difficult achievement it represents.

Most of the painting on all this early porcelain was in a technique of enamel taken over from the art of the jeweller and miniaturist, and we naturally miss the broad simplicity and strength of the painting on the early Persian and Chinese wares so fashionable to-day. The aim here was, of course, totally different. But it must not be supposed that it is laboured and lifeless, as some of our Chinese-fashion potters would suggest. It is strong and full of feeling, for all its minute scale. Only the late degenerate work and the copies are laborious; that is how we distinguish them.

I won't bore you with a catalogue of the subjects that were painted. We find flowers, of course, at first very careful and naturalistic, and later more conventional. But the favourite subjects were of figures in landscapes and especially harbour-scenes with buildings and ships and people (sometimes they are fanciful Chinese) crowding the foreground. To illustrate this I have chosen a snuff-box (2) because it shows especially well the jewel-like miniature decoration I refer to, and is moreover unmistakably a toy, an expensively wrought toy, something to be played or 'toyed' with, like so much of this early porcelain. Throughout the great period such snuff-boxes remained the characteristic recipients of the best miniature painting the factories were capable of (3).

Among Herold's inventions as colour-chemist to the Meissen factory was a range of fine enamels suitable for use as ground colours to be painted round panels in reserve, somewhat in the Chinese manner familiar in powdered blue. In 1727 he submitted to the King a whole series of bowls with these coloured grounds, which are still preserved at Dresden. The Meissen snuff-box illustrated has a turquoise-green ground colour, sometimes called sea-green, one of Herold's best. Like

(1) *Plate 125*; (2) *Plate 134A*; (3) *Plate 134B*.

all the baroque colouring it is strong and clear rather than soft and delicate as in the later period of the rococo.

I have said nothing so far about the use of porcelain for figure-modelling, though this was a very characteristic branch of the art. Among the imported Chinese wares were figures in the white porcelain of Fukien Province, the so-called *blanc-de-Chine*, and attempts were of course made to imitate these as part of the task of rivalling the Chinese. But here again we may note the operation of the law I mentioned just now. Figures in the early stoneware and porcelain were copied from the most valued similar material. The red stoneware was used to copy small bronzes, while carvings in ivory supplied the models for both stoneware and porcelain; one of the first modellers appointed to the Meissen factory, a sculptor named Ludwig von Lücke, was in fact an ivory-carver. Grotesque little figures of dwarfs and beggars were made, obviously in the style of the Saxon ivories, and no European style in figure-modelling was created for some time. There was at first no clear understanding of the limitations and possibilities of the material, and it became the misguided ambition of Augustus the Strong to furnish one of his palaces with life-sized porcelain figures of animals. He was a great collector of oriental wares (as well as of animals), and one of his palaces at Dresden, called the Japanese Palace, was completely filled with vases and figures, large and small. This was a false start; the Japanese Palace animals are remarkable pieces of baroque sculpture, but they hardly belong to porcelain. The beginning of a European style here had to wait until after the death of Augustus the Strong in 1733. Under his successor Augustus III, a Minister named Heinrich von Brühl rose to power and had charge of the factory. It was Brühl's taste for extravagant table-decoration that determined the type of the European porcelain figure. Previously it had been the custom to decorate the banquet-tables of the wealthy with centre-pieces and smaller figure models made of wax or sugar. Porcelain was now found to be a perfect medium for this sort of amusement, and from the later 1730's there began to issue from the Meissen factory a vast number of figures, which more than anything else are associated with the name of Dresden china. Centre-pieces in the form of 'Greek' temples, and connected series of allegories, were typical. Great services with plastic decoration were worked out on a single theme, as in the famous Swan Service, on the theme of swans and water and water-plants, which was made for Brühl between 1739 and 1741. But the most characteristic figures are the smaller ones and these were always considered as an indispensable part of the productions of the rival factories. Even in England we find Horace Walpole writing in 1753 that on the tables at dessert 'sugar plumbs

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and creams have long given way to harlequins, gondoliers, Turks, Chinese, and shepherdesses of Saxon china. But these unconnected . . . were soon discovered to be too insipid and unmeaning. By degrees whole meadows of cattle of the same brittle material, spread themselves over the whole table . . . puny Neptunes in cars of cockleshells triumph over oceans of looking-glass . . . ' and so on.

This then was the scene of the birth of the porcelain figure as we know it—the most absurd and trivial and delightful of all this early porcelain. Here again I feel moved to make some kind of apology. These toys are so far away from our serious modern ideas of the beautiful that many people turn from them in disgust. (And I have often heard remarks about the bother of keeping them dusted!)

Now I believe that this contempt is usually indiscriminating. People are prejudiced against the authentic early porcelain figures of the 1740's by the lifeless later imitations which are confused with them. 'Dresden shepherdesses' are supposed to be just frilly sentimental things. But this is far from being the case. No more than a couple of examples can be figured here, both of them the work of a man who may claim to have been the creator of the European porcelain figure as such. This was the sculptor Johann Joachim Kaendler, who came to the factory in 1731. The typical Kaendler figure is remarkable for its baroque energy, its bold use of projecting parts and deep hollows, its glittering white glaze and powerful colour. It exploits what I might call the nervously plastic quality in porcelain, which may be made to come alive to the very finger-tips. A Kaendler shepherdess (1) is a brazen creature, hardly sentimental, in expression usually showing a hard and satirical, almost brutal quality that is very characteristic. This is seen even in Kaendler's groups of lovers (2), with their turbulent movement. A Kaendler harlequin (3) may be an ugly fellow, but none the less a beautiful piece of porcelain.

All the specimens I have shown you date from before 1750, and this date may be stressed as a turning-point. Till within a year or two of 1750 Meissen was still without a serious rival. But round about this time a number of new factories were established, all under the patronage, as before, of kings and princes; and for a few years much important early porcelain was made in them. This was for the most part in the rococo style, which came into fashion just before the turn of the half century. I will not weary you with a catalogue of all these factories. It is curious that those in Germany may all be traced to the activity of one man, a man who knew how to build the kilns. Joseph

(1) *Plate 129*; (2) *Plate 128A*; compare also *Plates 93A and B*; (3) *Plate 92A*.

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Jacob Ringler left Vienna in 1747, having learnt the secrets from the manager's daughter. He was directly or indirectly responsible for the foundation of the factories at Höchst, under the Prince-Bishop of Mainz, at Frankenthal under the Elector Palatine, and at Neudeck and afterwards Nymphenburg, under the Elector of Bavaria, who had married still another daughter of Augustus the Strong. Ringler finally settled at Ludwigsburg, where the patron of the factory, Duke Charles Eugene of Württemberg, used memorable words when he said that a porcelain-factory was 'an indispensable accompaniment of splendour and magnificence'. The Empress Maria Theresa herself became patron of no less than three factories—at Tournay in the Low Countries, at Doccia in Italy, and at Vienna, where Du Paquier's factory was taken over by the Austrian State in 1744, three years before Ringler's departure. In England, too, at Chelsea and elsewhere several factories making soft paste were established, in some cases with the help of workmen from France; but these, as it happens, were private undertakings.

I can do no more than glance at the achievement of one or two of these mid-eighteenth century factories. They represent the maturity rather than the beginning of the European art of porcelain; but as princely establishments they belong to the age when porcelain was still the subject of excited fashionable interest and admiration. Nothing was added to the types created at Meissen, but new talent and new materials were brought to their interpretation. Were there time I would show you examples by the modellers of Frankenthal, by the sculptor Konrad Link, for example, by Wilhelm Beyer of Ludwigsburg (1) and the brothers Meyer at Berlin (2). One remarkable artist deserves mention for his powerful work in Kaendler's manner at Höchst and Fürstenberg—the modeller Simon Feilner, whose Italian Comedy figures (3) in particular show a rare vitality and sense of movement.

But in some ways the most remarkable of the rival factories was that at Nymphenburg, where a very high standard of taste and invention was shown. An Italian-Swiss modeller named Franz Anton Bustelli made a series of figures there, which for sheer plastic interest are perhaps the best of all. Figures from the Italian Comedy (4) and of Chinamen (5) alike show the breadth of his style, which was perhaps influenced by the wood sculpture of South-West Germany. There is a sensitive, rhythmical play of line in all his work, and the beautiful forms of the bases and pedestals often play a great part in the total

(1) *Plate 96A*; (2) *Plate 99*; (3) *Plate 128B*; (4) *Plate 96B*; (5) *Plate 97A*.

effect. The porcelain material of all these South German factories was usually warm in tone, sometimes even smoky, in agreeable contrast with the cold whiteness of Meissen.

Then I must show an example or two of the figures made in the Dresden manner with the advantage of the incomparable soft-paste material. At Capo-di-Monte in the early period it was a creamy substance that looks almost edible. The models generally show a characteristic Italian breadth and freedom of style (1). Very slight colouring is to be desired in a soft-paste figure, to show the white material to best advantage.

This was also a feature of the best early figures made at Chelsea, where an amiable sentiment replaces the German hardness and brutality (2). Chelsea painting (3) also shows a charm which is quite distinct from the brilliant competence of its Meissen models. By the time of the rise of the Chelsea factory the rococo style had driven out the baroque, and softer tones, of pink, pale yellow and soft green, tended to replace the hard red, black, gold and strong yellow of the earlier style.

The rococo style of decoration was developed with the utmost extravagance in Germany and in England, in both modelling and porcelain-painting. There is for example a now-scattered service (4), made at the Ansbach factory of the Margrave of Brandenburg, which shows the most astonishing profusion and delicacy in the details of its painting and gilding; and what is perhaps the most famous of all Chelsea services, the claret-ground service given to the Victoria and Albert Museum by Miss Emily Thomson of Dover (5), bears painting and gilding of the same lavishness and an even greater degree of taste and accomplishment. In some of the later Chelsea vases the extravagance chiefly affects the shape (6). Their wanton intricacy may seem very perverse and foolish to some of us, and it is difficult not to be prejudiced against them by our familiarity with a hundred clumsy derivatives of such work, made in the nineteenth century. But I think it must be granted that the scrolls are sensitive and alive. Though we might hate to have to dust it, we must grant that it is a remarkable specimen of the art of modelling for porcelain in the rococo style.

The dark-blue and claret-coloured grounds of this Chelsea porcelain were inspired by work done at the most famous soft-paste factory of all—the French royal factory, originally at Vincennes. By 1750 this had begun to rise to importance, and by 1756, when it was transferred

(1) *Plate 95B*; (2) *Plates 93C, 94A, 134C*; (3) *Plate 131A*; (4) *Plate 130*; (5) *Plate 132B*; (6) *Plate 133*.

to Sèvres, it had become the leading factory in Europe. That date, 1756, I must stress. It definitely marks 'the end of the beginning' of porcelain in Europe and for Meissen it was 'the beginning of the end'; for it was also the date of the outbreak of the Seven Years' War, when Saxony was overrun by the Prussians under Frederick the Great and the Meissen factory received a blow from which it never recovered. Henceforward a new taste prevailed; porcelain gradually became familiar, and was eventually supplanted by other media better fitted to embody the Neo-Classical ideals of the latter part of the eighteenth century.

But for a few years before 1756 (and indeed quite often afterwards) the French royal factory made some very beautiful porcelain. A bowl illustrated (1), with its gracefully waved shape and simple gilding, is a typical example of the measured French rococo which the Vincennes porcelain embodied. The ground colour is the rich dark blue called *gros bleu*; it has a pulsating depth of tone which could never have been equalled on the hard glaze of Meissen.

With the appearance of the *Louis Seize* style and the Neo-Classical revival, in the later 1760's, the impulse that inspired the early porcelain was obviously flagging. The wonderfully accomplished painting of the Sèvres workshops, with their staff of miniaturists and fan-painters, began to betray a loss of 'porcelain-sense' by covering up more and more of their white material (2). Great vases were made to look like bronze or gilt metal, and the lively coloured figures and table-decorations began to go out of fashion in favour of biscuit porcelain, which was an invention of the Sèvres factory. This aspired to look like marble and implied a disastrous renunciation of all that porcelain stood for. Porcelain figures had passed from the banquet-tables to the mantelpiece, to take their place with ormolu-mounted lapis lazuli and bronze statuettes in the Classical manner.

But there was a brief moment at Vincennes before this change took place, when a few figures were made in a glazed but unpainted soft-paste porcelain of great beauty, and with a specimen of these transitional pieces I propose to end my survey. There is about this group of Venus and Adonis (3) a peculiar charm of rhythm and movement, in strongest contrast with the hard German energy and violence of much of the porcelain I have shown you; and one cannot help wondering what sort of early European porcelain we should have seen had the secret of hard paste been first rediscovered in France.

European porcelain of course went on being made in the last part of the eighteenth century; and some good things were produced at

(1) *Plate 131B*; (2) *Plate 135*; (3) *Plate 136*; compare also *Plate 95A*.

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Sèvres and at Berlin, which under Frederick the Great became the leading German factory. In France, where the secret of hard-paste was rediscovered in 1768, several members of the Royal family belatedly followed the fashion by establishing porcelain-factories, mostly in Paris. But porcelain no longer aroused the same excitement as in its first forty or fifty years. By 1775 all that had virtually died down. Josiah Wedgwood, prophet of the Neo-Classical, turned from porcelain as from something tainted with frivolity. For his serious-minded 'Grecian' vases he deliberately invented a new ceramic material which he called jasper ware. Worse than his fashionable contempt was the loss of regard that came with familiarity. Porcelain now began to be made cheaply for a middle-class market in Staffordshire and Thuringia. And to-day, though fine porcelain may be made for use and even for decoration, it can never arouse quite the same thrill as when the material was wonderful and unfamiliar. In this lecture I have tried to show you something of its quality when it was new.

TRADITIONAL AND MODERN DESIGN IN ENGLISH POTTERY

A paper read before the National Council of the Pottery Industry,
on March 26th, 1945

When the Council did me the honour of inviting me to lecture to you here I wondered what service I could best render you in the short time at my disposal. Coming from the national museum of industrial art, where I have charge of the pottery collection, I feel a special duty towards the Staffordshire industry. Museum men, in my opinion, should be concerned as much with the health of the arts in their own day as with a study of the past, and the welfare and prosperity of our great national pottery-manufacture is something I have very much at heart. It seemed therefore that I could do no better than to review the subject of modern design in the light of past achievements, and attempt to analyse the factors governing the state of the industry at the present time.

Many of you, no doubt, have come to regard museums as store-houses of objects illustrating the past history of the arts, but having little to do with the problems of the manufacturer to-day; and I am afraid that at one time the criticism was not altogether undeserved. In the past, museum officials were apt to take the view of W. S. Gilbert's Bunthorne that

'Art stopped short
At the cultivated court
Of the Empress Josephine'.

In other words, nineteenth-century art after the Regency was of little account, and of course twentieth-century work was still less important. Down to about 1815 you had your more or less clear-cut periods, and representing them you had your fine pieces and your rare pieces which collectors strove to possess. The rest was modern and of no importance. The attitude is, of course, still adopted by most archaeologists and by many collectors.

Now I have never taken that view of my duties. A museum of art must, I think, be a museum of living art. It must treat the arts of the past and the arts of the present as a single organism, with growing

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points like a plant. The great achievements of the past are like the flowers which once issued from those growing points, and the interest they have for us to-day lies not only in the place they occupy in the evolution of English design, but in their actual beauty as living creative work. But to appreciate them all requires an informed taste, flexible enough to see them each from its own point of view, so to speak, and flexible enough, too, to appreciate novelty in contemporary work. The development of this taste I regard as one of the two principal functions of a museum of art. We have a responsibility to both producer and consumer.

But when we do turn to modern work we are often accused of being 'arm-chair critics', laying down a law derived from the best examples of the past and disregarding all the practical difficulties of the manufacturer. That may of course be true! But at least we do know something of the chief difficulty; we know how small a part of the buying public can recognize good work, and I have always regarded it as a duty of museums to educate and inform the public taste, as far as may be.

But another charge sometimes brought against us I will not admit. We are told that we cannot be judges of excellence in pottery since we are ignorant of practical details—such as firing-temperatures, the precise proportions used in the compounding of glazes, and so forth, details of production known only to the maker himself. But even if we were all as ignorant as we are supposed to be, I should not accept that criticism. The proof of the pudding is in the eating, and we must claim the diner's right to judge the dish without having the cook's knowledge of how it was made. The consistency and flavours and textures of the food put before us may be judged without that knowledge, and we may even claim to have experienced palates.

A familiarity with the history of pottery, and with a large collection of older wares, should in fact bring a special competence in appraising the values and tendencies shown in modern work, for two reasons. On the one hand, it should bring a broad-minded acceptance of novelty and changing fashions hardly possible in one narrowly concentrating on his own work in one chosen style. And on the other hand, there should come an awareness of an English quality, common to work in a hundred styles, belonging to a dozen periods, which is what we call a sense of the English tradition. This, too, is very important in a way I shall try to explain presently.

Another advantage we may claim is that we may become aware of a rhythm in the changing styles and can often trace these to their origins. For example, the astonishing rise to prosperity of the industry in Staffordshire was due to largely ascertainable causes. And the

gradual loss of markets in the past fifty years must also be due to discoverable factors. Knowing these, we may perhaps learn what is needed to recover the lost ground.

A glance at the history of early Staffordshire pottery reveals a number of factors which contributed to its success—all of them no doubt well known to you. An abundance of clay and coal and a local red ware industry in a district without large estates, were all factors in readiness, when by about the third or fourth decade of the eighteenth century the rise of Staffordshire really began. To what extent the situation had been affected by the adventures of the brothers Elers in the seventeenth century, we cannot say with any certainty. It seems to me likely that it had no immediate effect on the industry. Their work was parallel with that of Dwight at Fulham and except for its use of a red clay fired hard did little to anticipate the Staffordshire industry which was to start its conquest of the world-market some forty years later. At all events, the Elers had been the first to make known to the local potters the fine new ceramic materials then coming from China; and the desire to make something like the Chinese teapots and tea-cups must be counted as the first determining factor in the rise of the Staffordshire industry.

Next we must turn to the men whose enterprise and technical inventiveness took hold of the situation. The first great figure in my opinion was Thomas Whieldon. The excavations at Fenton Low have proved him to have made not only all the types traditionally called Whieldon ware but others which had been doubtfully attributed to his contemporaries. The extended use of flint, which was historically so important in the development of the cream-coloured body, must have been largely due to him. The entirely unreliable Simeon Shaw says it was due to one of the Astburys, while Wedgwood gave the credit to a Thomas Heath. But none of these was the actual discoverer. Calcined flint had been used in a tentative way by Dwight and others in the seventeenth century; but it was left to Staffordshire to discover its great importance.

Whieldon and his contemporaries were thus concerned to produce table wares in rivalry with the Chinese and their European imitators; and they were strong-minded, or lucky, enough to make their effort with a refined lead-glazed earthenware in the Staffordshire tradition, and not with a more or less experimental white porcelain or with a tin-glazed ware such as had been used in previous European imitations of porcelain. The cream-coloured ware as eventually perfected by Josiah Wedgwood was a material which had many advantages over porcelain and delftware. The flint in it allowed it to be fired hard enough to be impervious to grease and liquids, which the delftware

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certainly was not. Chip a delft plate or cup and the piece was ruined. Unlike the porcelain, cream-colour did not lose shape in the firing. Some of you may not know what an uncomfortable rickety thing a pile of eighteenth-century Chinese plates can be. Kiln-losses were also low compared with porcelain. It is little wonder then, that by the end of the century the English cream-coloured ware had almost driven the delft from the market and was a serious rival to the imported Chinese porcelain, which had by that time lost its prestige and much of its quality. Foreign potters were everywhere driven to make imitations, always inferior imitations, of the English *flint-porslin* or *faience fine*, as they called it. When towards 1800 Josiah Spode took up again the use of bone-ash as an ingredient in a hybrid porcelain, to make the beautiful and relatively inexpensive English bone-china, the Staffordshire technical conquest was complete.

We may now ask ourselves what was the explanation of this remarkable success. What caused the English pottery wares to be accepted as superior to others and thus to dominate the European market? It was chiefly due, I believe, to attention to quality.

Now the word quality may of course refer to several sorts of excellence. Here I mean, first of all, a technical excellence in use, an excellence of material and workmanship. This English pottery was above all hard, fine-grained, strong and durable, and made with a beautiful precision. Its shapes were practical, showing what we were, and I think still are, proud to call English good sense. It was the product of an industry for the first time organized for efficiency but not a slave to it. For that reason it was cheaper than its rivals; it was not made cheap by a mere disregard of finish or by the use of cheap or substitute materials. It was a cheapness brought by a true economy and the application of science and brains—in fact by the use of what in the modern jargon has been called rationalization. Wedgwood was, of course, the pioneer in all this.

But technical and mechanical perfection and practical usefulness cannot alone account for the Staffordshire success. There was an element of style in the English wares which took the fancy of the Continental buyer.

I said just now that the initial inspiration came, before the middle of the eighteenth century, from Chinese porcelain. But by about 1770 the Neo-Classical mode had become established. In 1769, to be precise, Josiah Wedgwood acquired a copy of Sir William Hamilton's Catalogue of Classical antiquities; and from that time the Classical style, in its English form, with its elegant and sentimental plainness, became a passion with Wedgwood, who hated rococo and Chinese porcelain. It was he who popularized the new style in pottery and for the first time

in ceramic history an Englishman dictated the Continental fashion. And this question of style in the eighteenth century English wares brings me to one of the themes I particularly want to discuss in this paper: the nature of tradition and the value of a regard for it. The English wares were appreciated abroad as well as at home, not because they had adapted themselves to the foreign styles, but because they were frankly and proudly and sincerely English. They created a vogue for English styles; they set a Continental fashion, as English styles in men's clothes did at one time, and perhaps will again. While in their simplicity they showed the influence of the Neo-Classical, they were none the less thoroughly English in feeling, and in achieving this national character they were inheritors of the English tradition.

Now what do we mean by this word tradition? And why should a young and original potter trouble himself about it at all? By tradition I do not of course mean the copying or revival of old patterns. I refer to the national way of doing things; such a tradition in pottery refers above all to the national preference for certain shapes and proportions. But why, it may be objected, should regard be paid to this tradition? Would it not be better to invent an entirely new range of shapes, more logical and practical it may be, and above all, more individual? I think the best answer is to point to the analogy of language. A traditional style is like a language rich in idioms, to which many generations have contributed, in which many foreign elements are incorporated. Such a language remains a richly satisfying and expressive instrument of speech, while an invented language must be poor and meagre. The one is nourished by roots in the past; the other is rootless, lacking even the soil in which to grow. A national style in pottery may be satisfying and of an enduring appeal in precisely the same way, while the freakish 'modernistic' is here to-day and gone to-morrow.

But I do not suggest that the English idiom is something to be deliberately adopted and worn like a dress. That would only lead to affectation or a sterile revivalism like 'peasant arts and crafts' in a Cathedral town. Keeping up the comparison with language we may recall the purist (was it William Morris?) who objected to the name 'omnibus' as not truly English and proposed instead the word 'folk-wain'. (How little the genius of the language cares for such pedantry is shown by the fact that we now say 'bus'.) To work in the English tradition, here as elsewhere, a man must have soaked himself in it until it has become part of him and he is no more conscious of it than of the air he breathes.

A few typical specimens of various dates will show something of the English quality I speak of.

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First of all, a medieval jug, made in London in the thirteenth century, one of the great masterpieces of its kind (1). You will notice especially the characteristic proportions of its neck and body and the articulations of its profile, marked by ridges like string courses in architecture. Then a little green-glazed jug nearly three centuries later in date (2); this is more refined than the other, as befits its Tudor period. But earthenware vessels of this sort soon went out of fashion among the well-to-do in favour of silver and Venetian glass, tin-glazed wares in Italian style, and eventually Chinese porcelain. The rugged beauty of the medieval pots survived only in wares made for common and industrial use. We may take for example an eighteenth-century bottle (3), for the 'Iron Pear Tree Water' of Godstone in Surrey. (It has on its shoulder two applied medallions advertising the water, showing a man throwing away his crutches.) Its material is a grey stoneware, in origin of German type, but its noble form is thoroughly English. The stoneware-potters have in fact continued to make for industrial purposes wares which are direct descendants of this medieval pottery, though they may not have always appreciated the fact. An acid-jug for factory use, made in this way, was some years ago chosen by an architect of taste, to the makers' astonishment, in preference to all their decorated wares. Some modern jugs (4) were made quite recently in the fine brown stoneware commonly used for beer-bottles. In form these are entirely in the medieval tradition, though they also show a modern quality in their cleanness and precision of outline.

For a living tradition must grow. But how does it grow? Or to vary the metaphor, how are new styles and movements born in the family of English wares? A study of the history of pottery makes it clear that it is by fertilizing contacts from abroad, or by the discovery of new ceramic methods and materials, that the tradition is given new life. If we turn again to English pottery during its rising time we find first, as I said, the inspiration of the Chinese porcelain imported by the East India Company; and then the Neo-Classical movement, started or greatly helped by the excavation of Roman sites in Italy. These were then the fertilizing influences.

Since that time other influences from China have made themselves felt, but for a long time none was as powerful as those of the eighteenth century. A great enthusiasm for Chinese monochromes was characteristic of the last part of the nineteenth century. The turquoise and dark-blue glazes were much copied in the 1880's and later, and towards 1900 the copper reds were mastered by Bernard Moore and

(1) *Plate 34*; (2) *Plate 9A*; (3) *Plate 10*; (4) *Plate 137*.

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others. But the inspiration of these was shared by Continental potters and brought no renaissance to English industry.

But in more recent times another and very powerful influence has come from China. The early stonewares, mostly found in excavations, have caught the imagination of our time as no other wares have done for a century or more. In them an austere beauty of glaze-texture and colour is added to the appeal of simple and truly ceramic forms, in a sort of pottery that accords peculiarly well with the sparing modern taste in decoration. This taste it may even have helped to form. The widespread admiration for early Chinese wares has had its effect in directions that are sometimes overlooked. Here as in the 1900's the independent or studio-potter has often been a herald. With their passionate admiration for the Chinese the studio-potters have often been led into making wares which are little more than personal variants of Far Eastern models; I need not show you examples of these. In this we may see a parallel with the case of Wedgwood and his vases, with their relief decoration copied from antique cameos. Both were led by their admiration into making luxury wares in a by-path rather than the main ceramic road. But naturally, being English, they made much else that is unmistakably in the English tradition.

We may take for example this stoneware jug made by one of the studio-potters (1). Its shape is unmistakably English, with its superb handle, but its black-brown glaze is of a purely Chinese type; and besides making with great skill these adaptations of Chinese glazed stoneware, the same artist-potter and her associate have experimented with new materials. They have made some admirably shaped pieces (2), in an unglazed stoneware which holds great promise for special uses; it is agreeably rough, but not harsh or unpleasant to the touch.

The work of the artist-potters has thus had a particular value, apart from its actual charm, in making us aware of colour and texture in unpainted stoneware glazes—white, buff, soft green, brown and black in colour, and of thrown and simply manipulated forms. Many instances of the penetration of this influence into the factories will be known to you. Here are some examples (3) whose shapes reveal unmistakably the influence of early Chinese pottery. The same influence is equally apparent in the many interesting modern matt-white and cream-coloured glazes with which you are all familiar.

This then is one of the fertilizing influences at work to-day upon the English tradition. It brings a stress once more upon quality, this time upon glaze quality, but in a sense rather different from the definition I gave just now.

(1) *Plate 138*; (2) *Plate 139*; (3) *Plate 154A and B, 155A.*

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But this early Chinese factor has been by no means the most important in the creation of the modern styles. There is another factor which I find of paramount importance, and it is one which is shared by all the industrial arts at the present day. In many branches of industry we are witnessing a parting of the ways, with the abandonment of almost all that was thought essential in a work of art. I refer of course to the increase of mass production and the advance of the machine in so many new departments of industry. It is not, of course, an entirely new development in Staffordshire, and here handwork has not been so completely superseded as in some other industries. But the tendency is unmistakable.

Taking extreme cases we may say that the change means that the craftsman, designing his own work, making every piece different since it was handwork, has been substituted by the external designer whose patterns are drawn out on paper and mechanically reproduced. It is almost regrettable that we should have to use the same word—art—to refer to two such different forms of human activity. Some critics of course believe that the organic freedom of handwork is essential in a work of art and would hold that mechanically produced objects designed from outside are not entitled to the name at all. But they forget the parallel provided by architecture. It would be unreasonable to refuse the title of work of art to a building because it was designed on paper by an architect taking no physical part in its erection. And in view of this comparison it is remarkable, I think, that some of the most significant recent developments in pottery design should have been actually the work of an architect.

The contrast between the two tendencies is well illustrated by some contemporary jugs and mugs. All in their very different ways follow the English tradition. One jug (1) is the handwork of a studio-potter; the others (2) were designed by the architect I spoke of just now. The former is made of red earthenware with slip decoration under a rich galena glaze. It is the work of an artist-potter with a deep appreciation and understanding of English pottery, medieval and later, who has also learned what the Chinese have to teach in the matter of subtlety of shape and has shared the sensibility of the Japanese to the beauty of freely applied 'natural' glazes.

The specimens in the other group also belong in shape to the English tradition. But the tradition is interpreted in an idiom appropriate to present-day methods of manufacture. There is a clean cool precision in their beautiful lines. Their slight decoration is especially suitable to the casting process, which has come to be, as I think you

(1) *Plate 140*; (2) *Plate 150*.

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will agree, with lathe-turning and the use of the jigger, the typical mass-production technique in potting to-day.

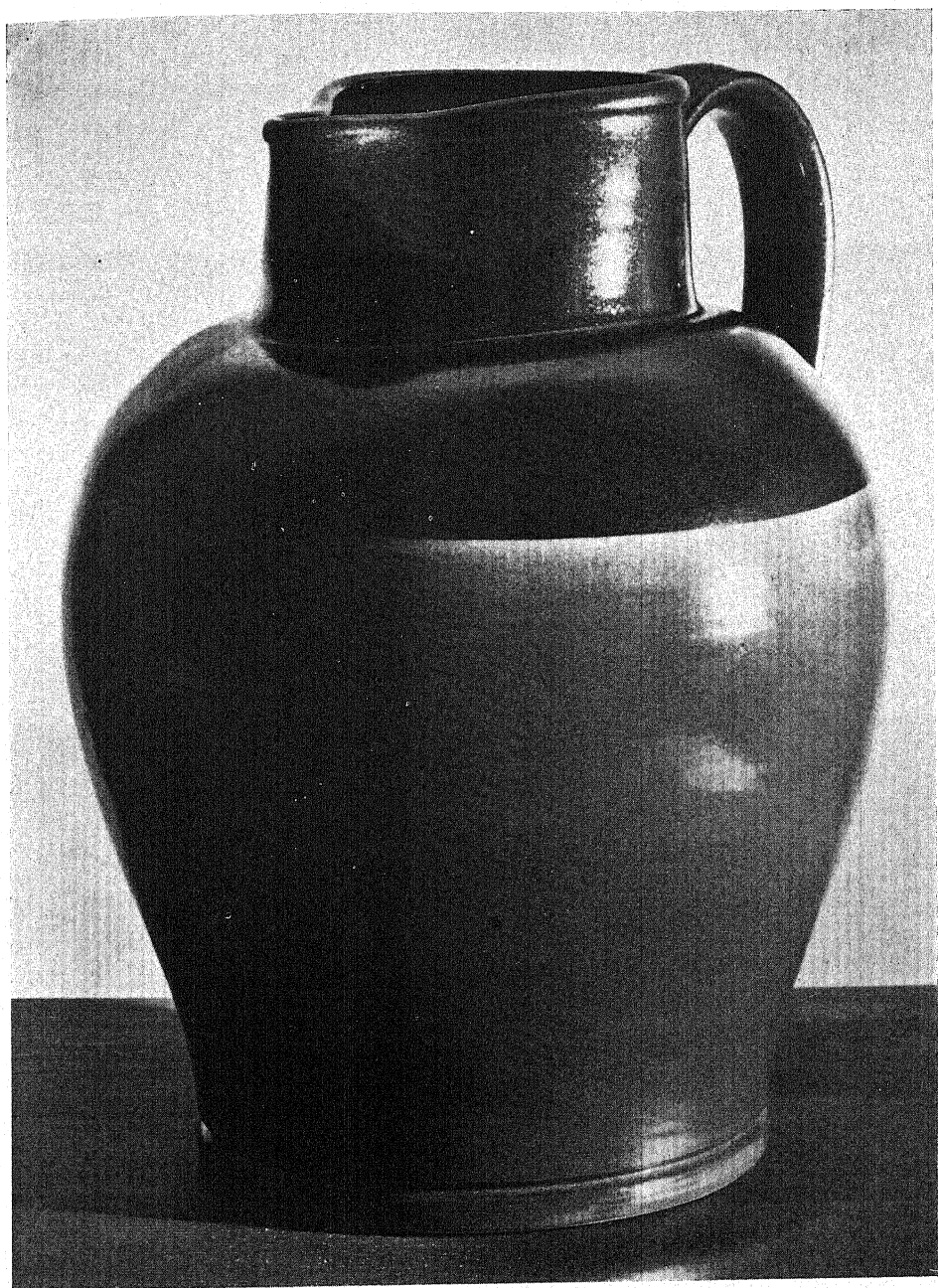
I am now offering no opinion on the relative merits of these two widely different sorts of work. But I must point out in passing that the one preserves or revives artificially, for the satisfaction of a cultivated and leisured class of well-to-do patrons, a style belonging to peasant craftsmanship; while the other looks forward to a time when the potential power of a fully mechanized and wisely directed industrial system will provide leisure and amenities for all. The one has no economic reality; the other belongs to the present day. And between them there is really no bridge at all.

I spoke just now of a clean precision as characteristic of much contemporary design. This may be accounted for in several ways which deserve some attention if we are to appreciate the true significance of the modern tendencies.

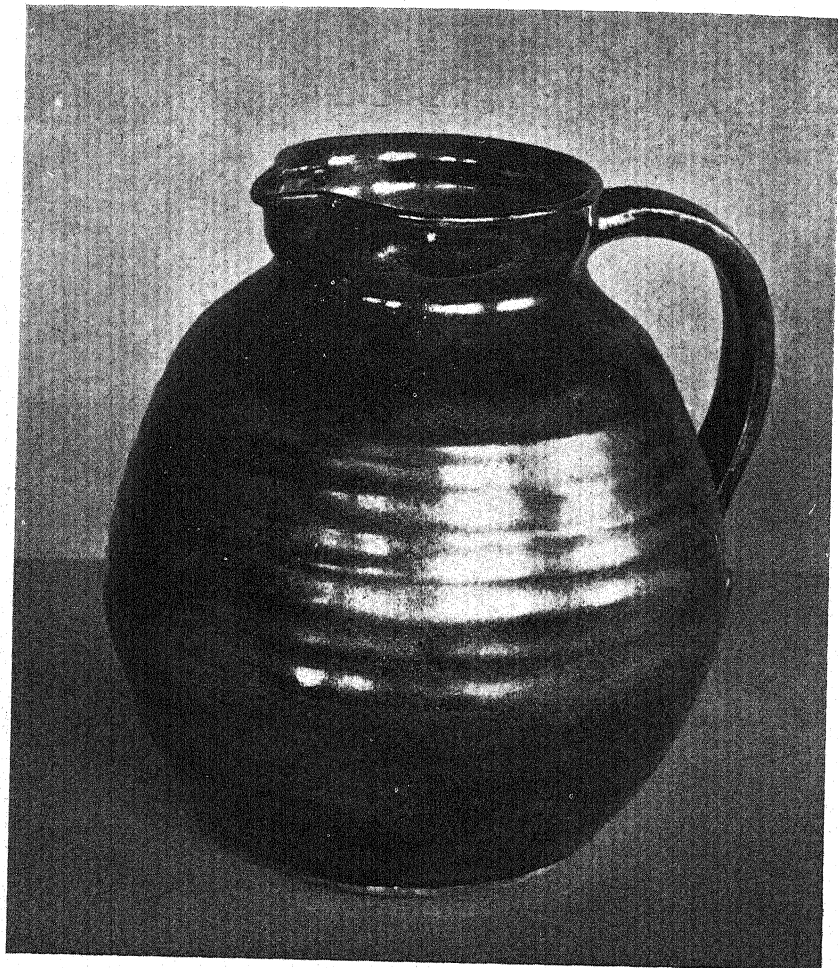
You are no doubt familiar with the claims of the theory called functionalism, which lays it down that if you make a thing—say a house or a teapot or a motor-car—to be efficient in use it cannot fail to be beautiful, in fact a work of art. The fallacy in the theory lies, of course, in the assumption that a technical problem involving form is always to be solved in the same way. For in deciding the shape of the thing the designer has in fact an almost unlimited choice of profiles and proportions within the limits of the functional, and only if he is an artist will he choose a finely proportioned, or beautiful, shape.

But in spite of its exaggerated claims the movement started under the banner of functionalism has achieved a great deal. It has swept away a mass of trivial ornament and allowed people to perceive again an authentic beauty of form where it exists. It has laid a healthy stress on fitness for use. Though its theory is debatable, its ideals are inspiring. It proposes an order of beauty which makes a special appeal to the creative designer of the present day, and what is loosely called the modern style has been greatly influenced by it.

A distinguished contemporary critic, Dr. Herbert Read, has well said of the best modern work that it is marked by three qualities—Precision, Economy and Simplicity; but like the functionalists Dr. Read goes too far in claiming that it achieves an absolute beauty, free from what he calls the period mannerisms of past styles. The modern style is a period style like any other, with its peculiar preference for certain types of form, its functionalist care for efficiency in use, its rational dislike of useless ornament, influenced also I think by the contemporary admiration for the beauty of machines. That it is a period style is shown by the fact that its mannerism may be copied and abused in the so-called 'modernistic', which is a degraded parody,



157. MADE BY JOSEPH BOURNE AND SON LTD., DENBY, DERBYSHIRE.
BROWN-AND-BLACK-GLAZED STONEWARE
See page 93

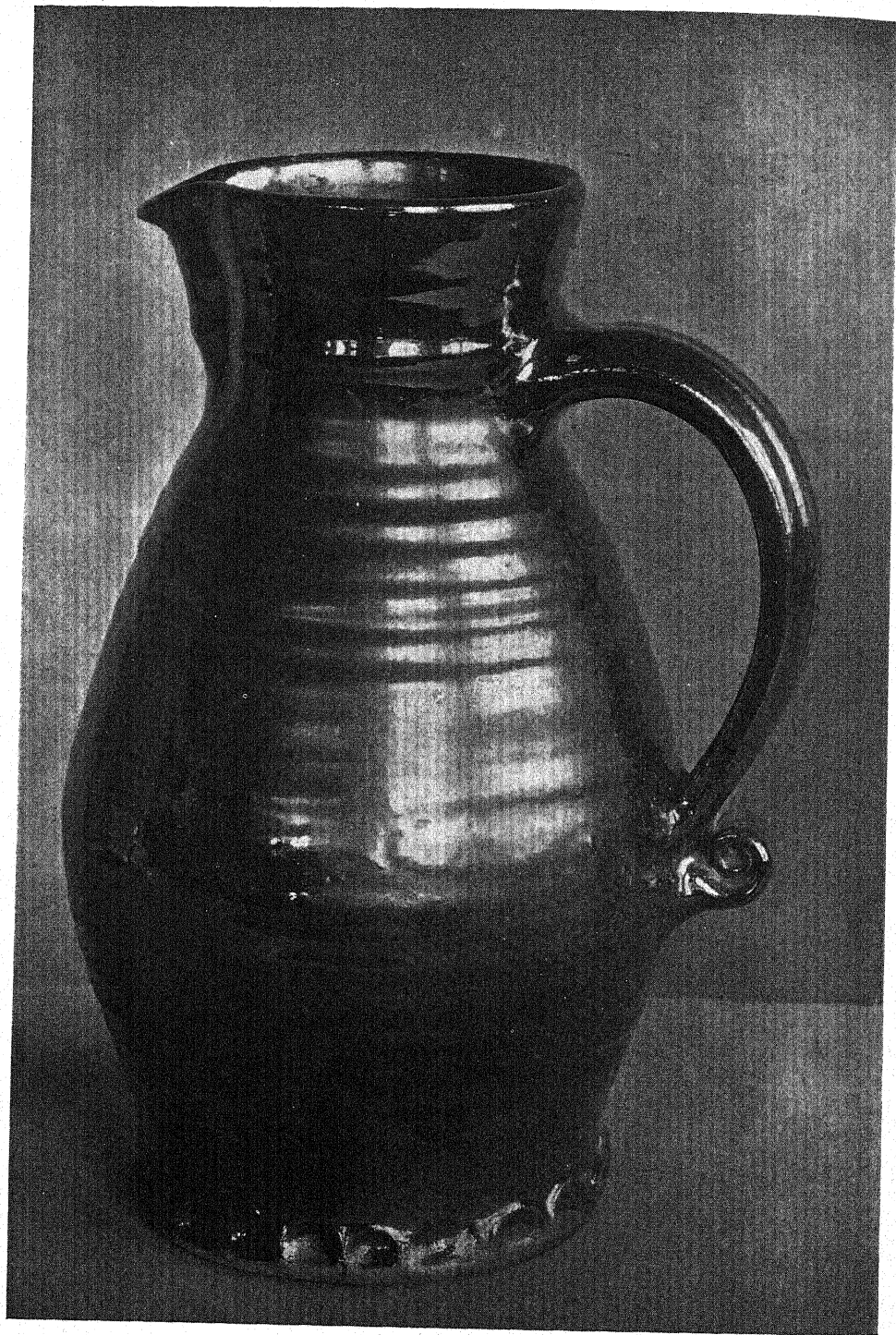


138. MADE BY KATHERINE PLEYDELL-BOUVERIE AT COLESHILL,
WILTSHIRE. BLACK-GLAZED STONEWARE
See page 94



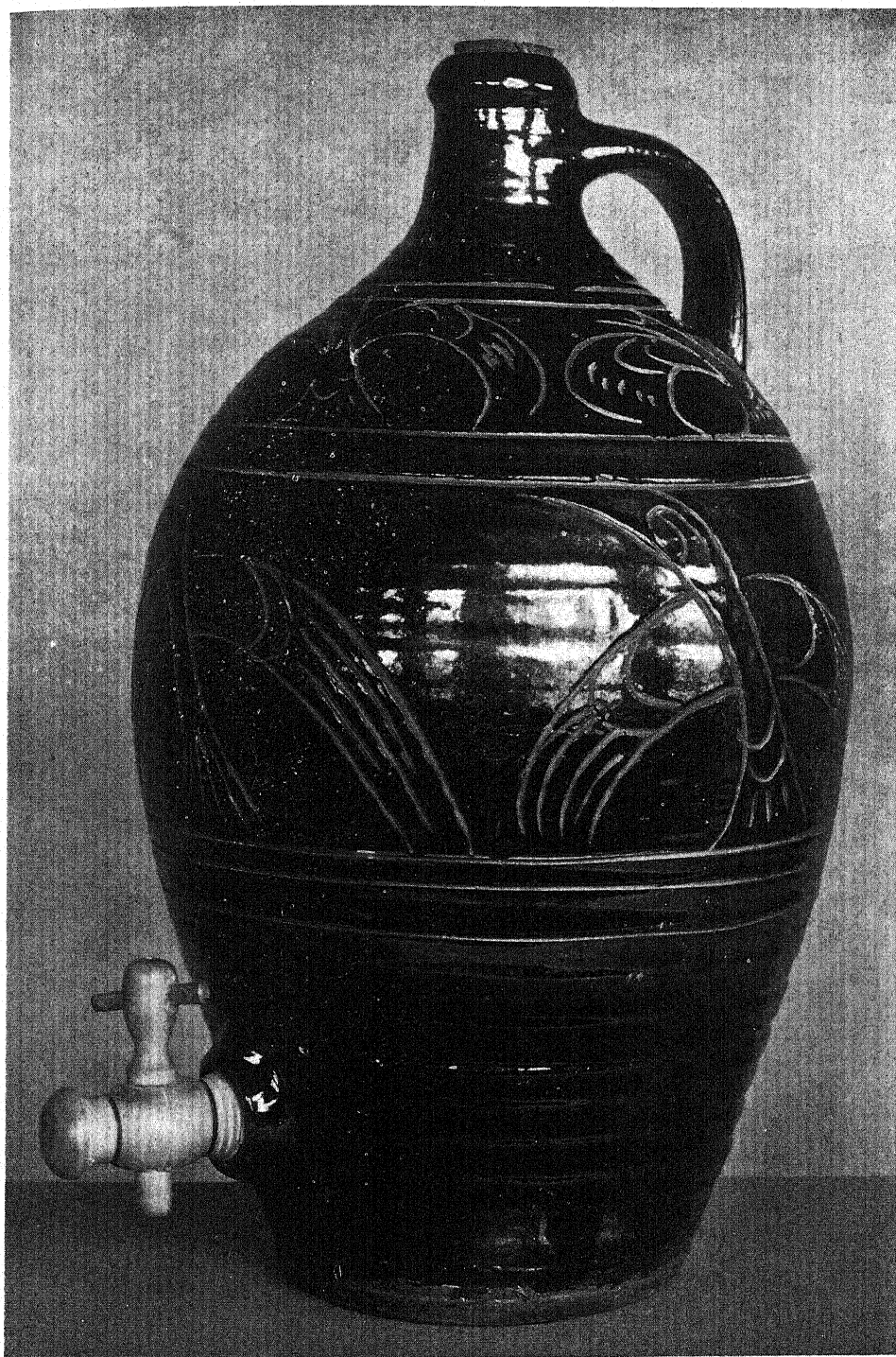
139. MADE BY KATHERINE PLEYDELL-BOUVERIE AND NORAH BRADEN
AT COLESHILL, WILTSHIRE. UNGLAZED STONEWARE

See page 94

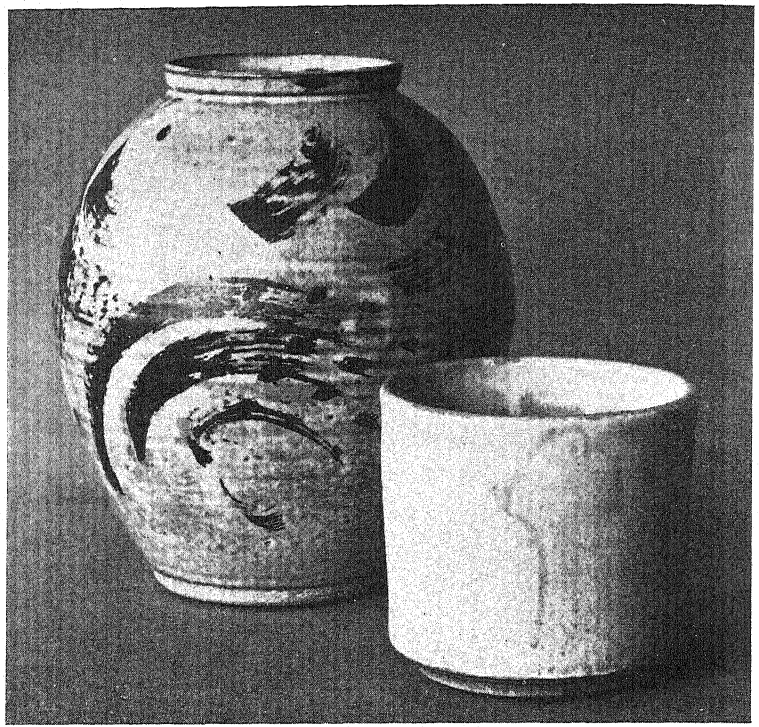


140. MADE BY BERNARD LEACH AT ST. IVES, CORNWALL.
GALENA-GLAZED RED EARTHWARE

See page 95



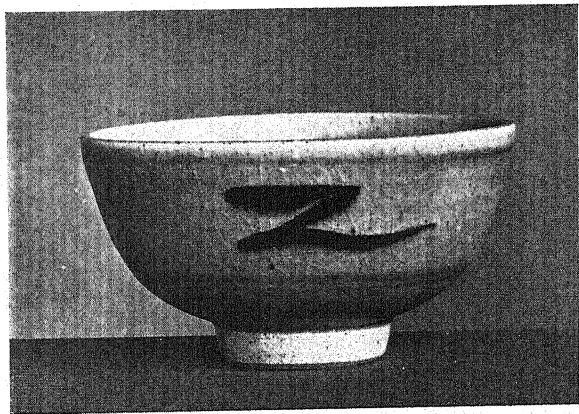
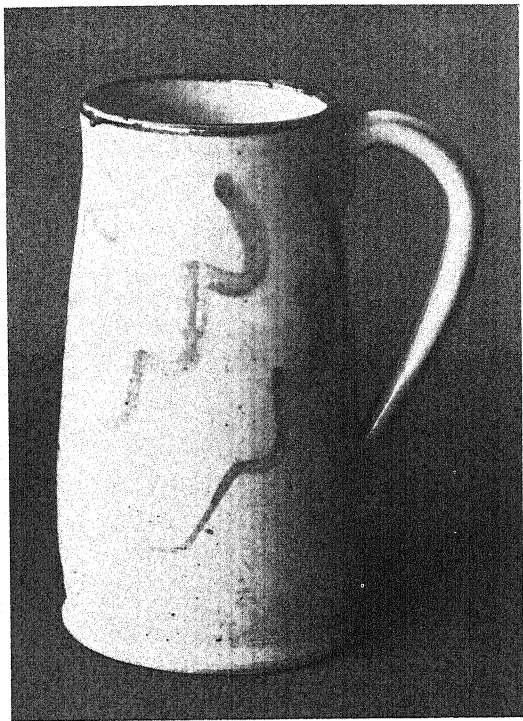
141. MADE BY MICHAEL CARDEW AT WINCHCOMBE,
GLOUCESTERSHIRE. BLACK-GLAZED EARTHENWARE
See page 100



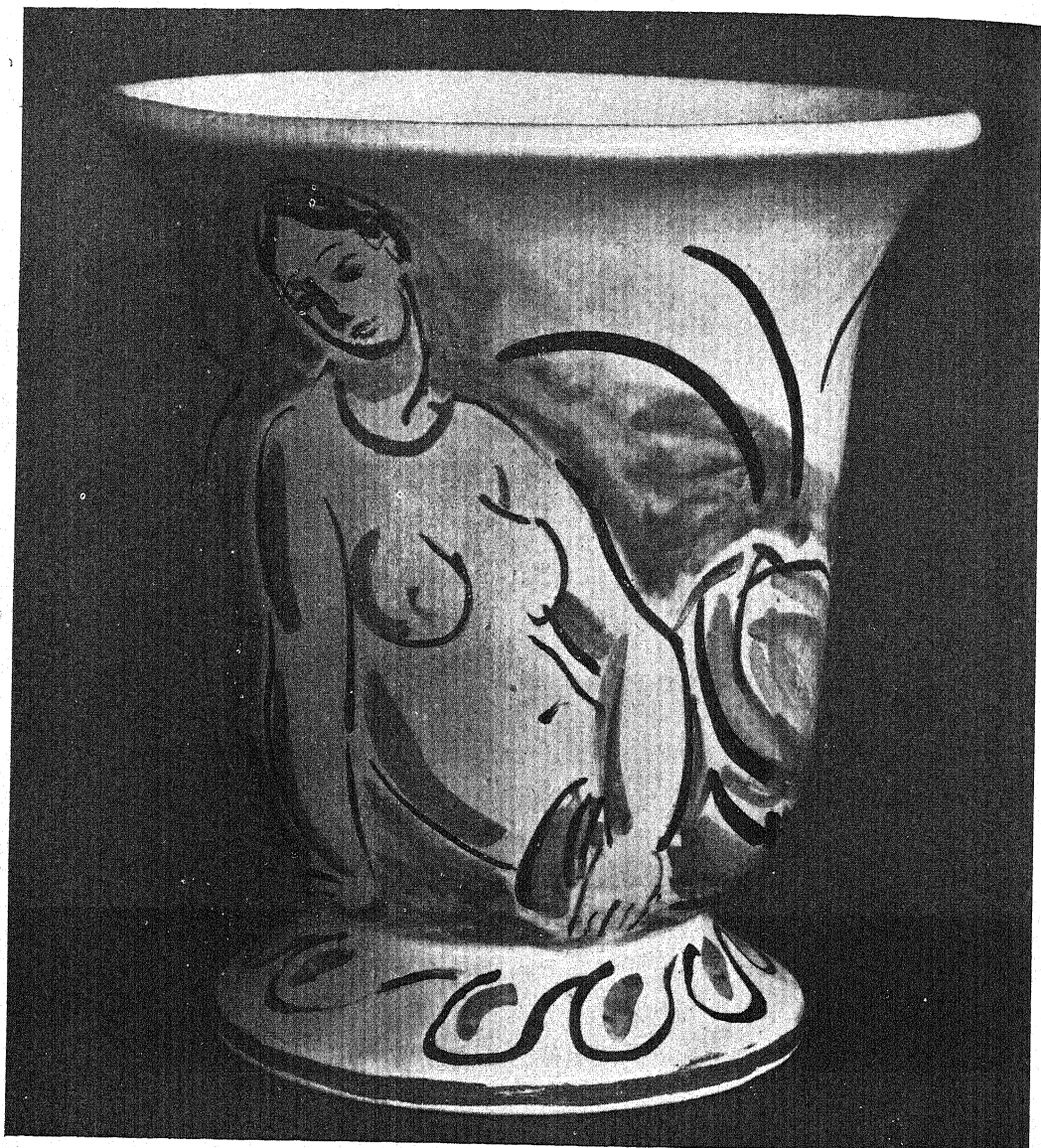
142A. MADE BY NORA BRADEN AT COLESHILL, WILTSHIRE, AND BY
W. STAITE MURRAY IN LONDON. PAINTED STONEWARE.

See page 100

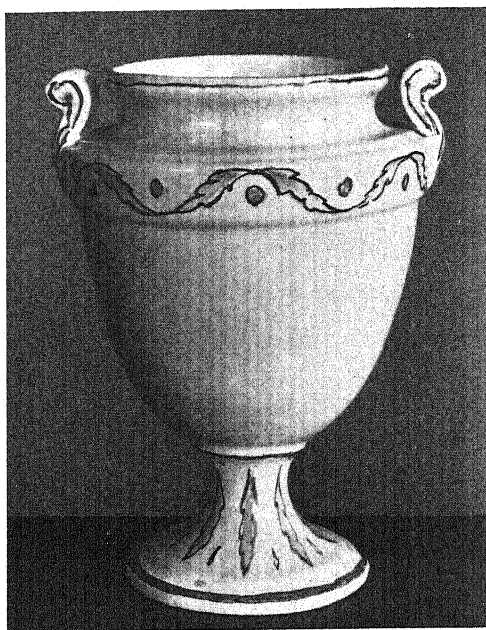
142B. MADE BY W. STAITE MURRAY IN LONDON.
PAINTED STONEWARE. *See page 100*



- 143A. MADE BY DEBORAH HARDING AT LETCHWORTH,
HERTFORDSHIRE. PAINTED STONEWARE. *See page 100*
- 143B. MADE AT THE LEACH POTTERY, ST. IVES, CORNWALL.
PAINTED STONEWARE. *See page 100*



144. PAINTED BY DUNCAN GRANT ON POTTERY MADE BY PHYLLIS KEYES.
TIN-GLAZED EARTHENWARE. *See page 100*
Phyllis Keyes Collection



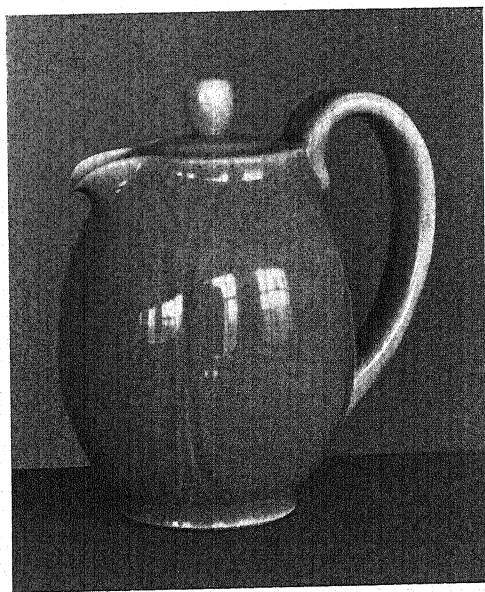
145A. PAINTED BY VANESSA BELL ON POTTERY MADE BY PHYLLIS KEYES

Leigh Ashton Collection

145B. MADE AND PAINTED BY PHYLLIS KEYES. TIN-GLAZED
EARTHENWARE. *See page 100*



146A, B. MADE BY JOSEPH BOURNE AND SON, LTD., DENBY,
DERBYSHIRE. OVENPROOF EARTHENWARE
See page 97



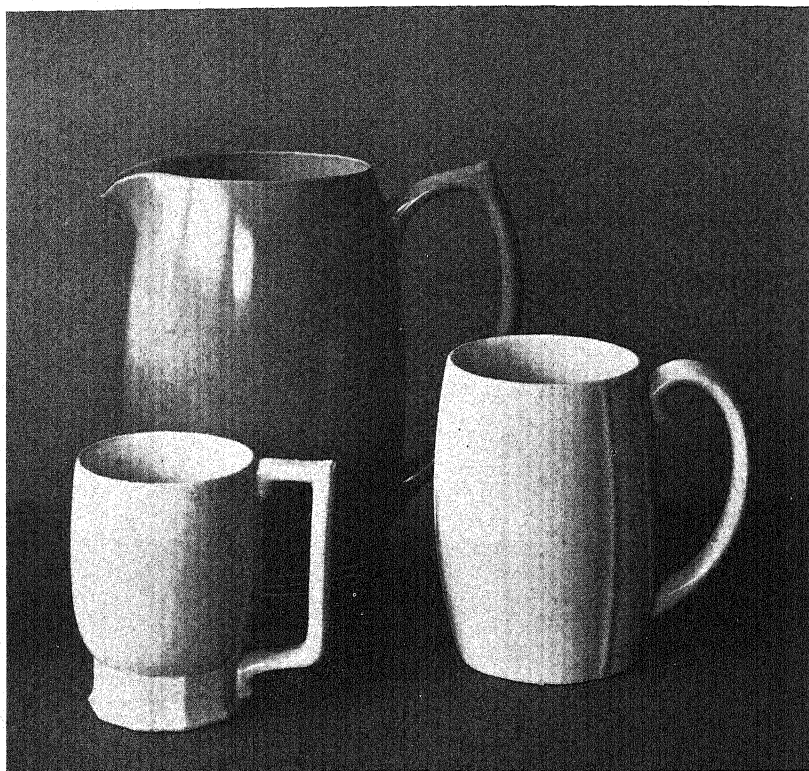
147A. MADE BY THE ROYAL WORCESTER PORCELAIN CO.
 147B, C. MADE BY BULLERS LTD., MILTON, STOKE-ON-TRENT,
 FROM DESIGNS BY A. HOY.
 HARD-PASTE PORCELAIN
See pages 97 and 105



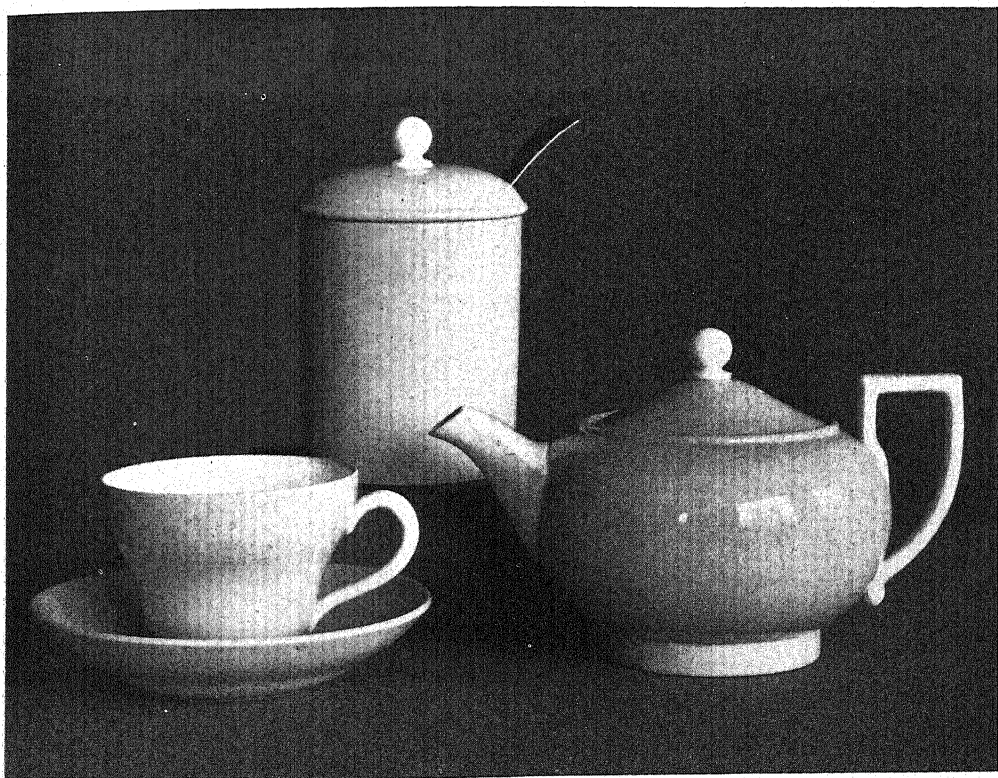
148. MADE BY DOULTON AND CO. LTD., LAMBETH.
LABORATORY WARES IN HARD-PASTE PORCELAIN,
DESIGNED BY J. H. MOTT. *See page 97*



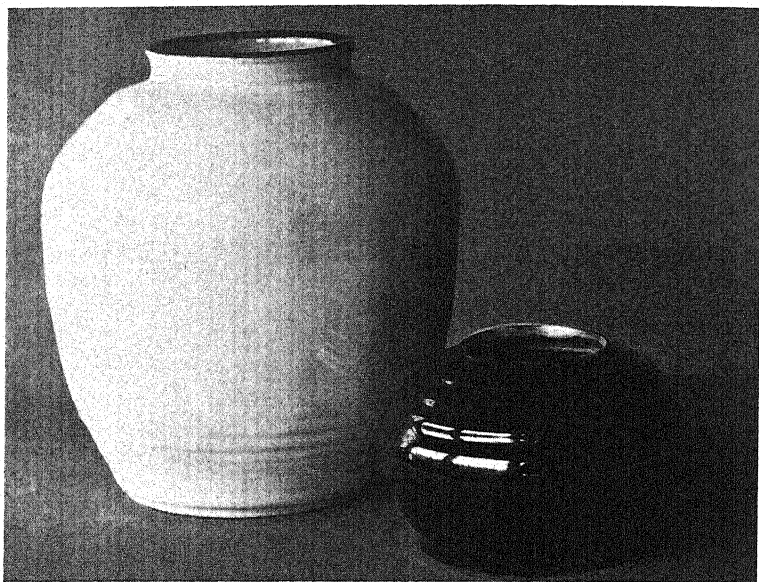
149. MADE BY DOULTON AND CO. LTD., LAMBETH.
INDUSTRIAL STONEWARES, ETC. *See page 97*



150. MADE BY JOSIAH WEDGWOOD AND SONS, LTD., BARLASTON,
STOKE-ON-TRENT, FROM DESIGNS BY KEITH MURRAY.
CREAM-COLOURED EARTHENWARE. *See page 95*



151. MADE BY JOSIAH WEDGWOOD AND SONS, LTD., BARLASTON,
STOKE-ON-TRENT.
CREAM-AND-BROWN EARTHENWARE. *See page 104*

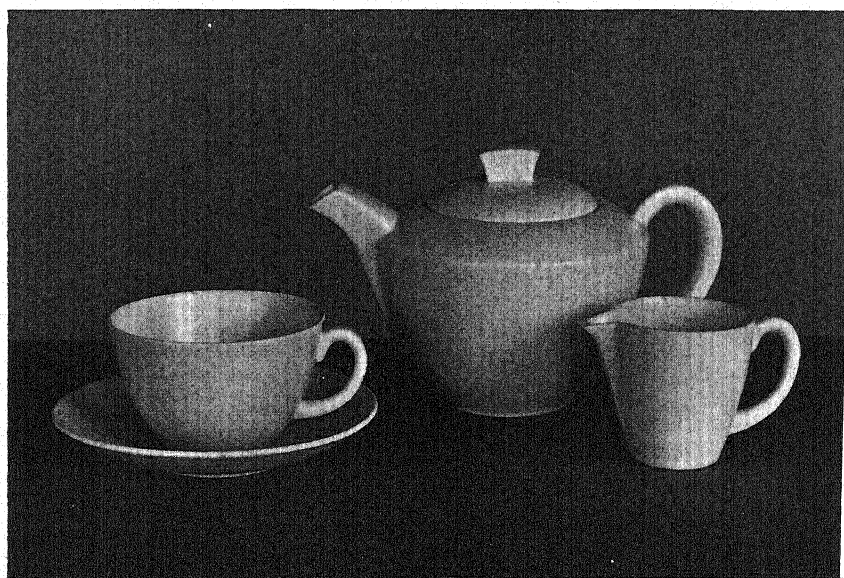


154A. STONEWARE VASE MADE FOR DOULTON AND CO. LTD.,
BY DORIS JOHNSON,
AND A PORCELAIN BOWL MADE BY JOHN ADAMS
FOR CARTER, STABLER AND ADAMS LTD., POOLE, DORSET

See page 94

154B. MADE BY CARTER, STABLER AND ADAMS LTD., POOLE, DORSET
FROM DESIGNS BY JOHN ADAMS. EARTHENWARE

See page 94

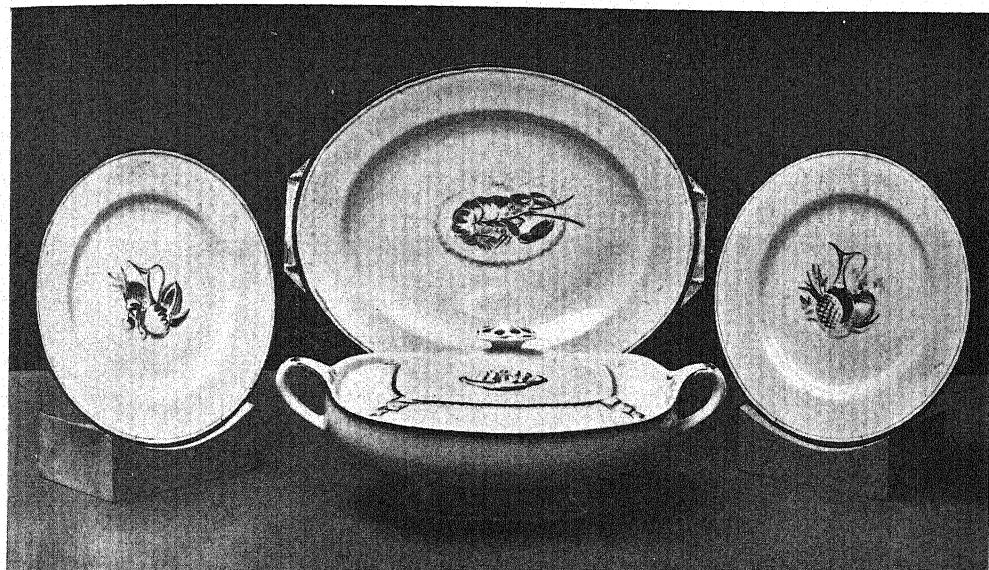


155A, B. MADE BY CARTER, STABLER AND ADAMS LTD., POOLE, DORSET,
FROM DESIGNS BY JOHN ADAMS AND HAROLD STABLER.
EARTHENWARE. *See pages 94 and 98*



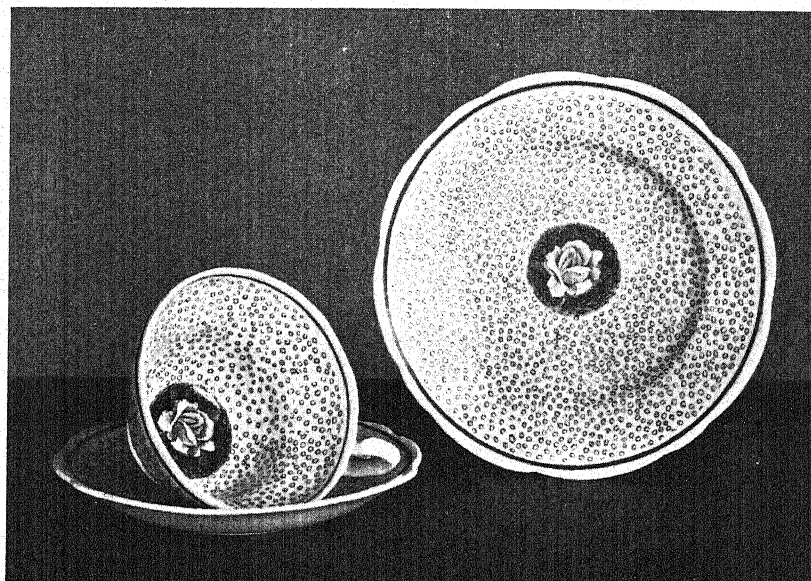
156A. TABLE-WARES MADE BY JOSIAH WEDGWOOD AND SONS LTD.,
AND BY W. T. COPELAND AND SONS LTD., STOKE-ON-TRENT.
EARTHENWARE. *See page 98*

156B. TABLE-WARES MADE BY JOSIAH WEDGWOOD AND SONS LTD.,
AND BY JOHNSON BROS. LTD., HANLEY.
CREAM-COLOURED EARTHENWARE. *See page 98*



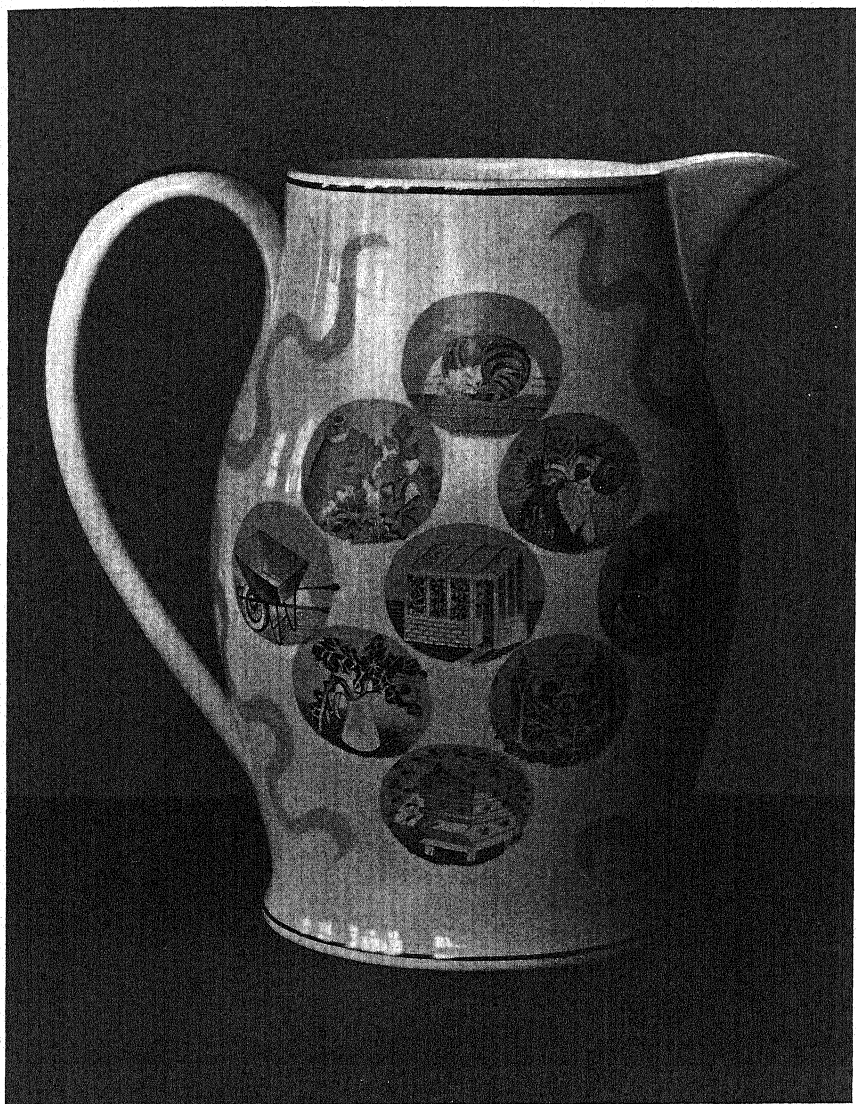
157A. TABLE-WARES PAINTED IN RED AND BLACK
BY DORA BILLINGTON. *See page 101*

157B. TABLE-WARES PAINTED BY A. E. GRAY LTD., HANLEY
See page 101



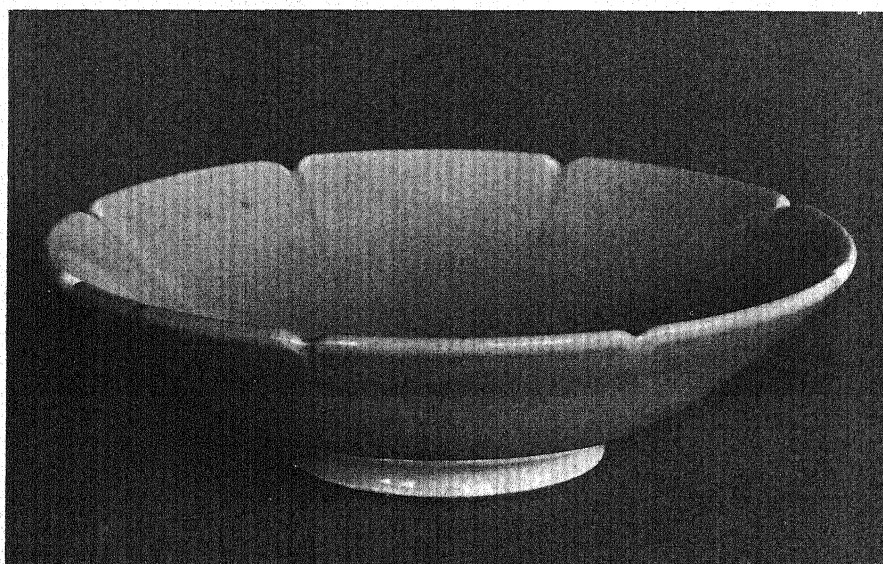
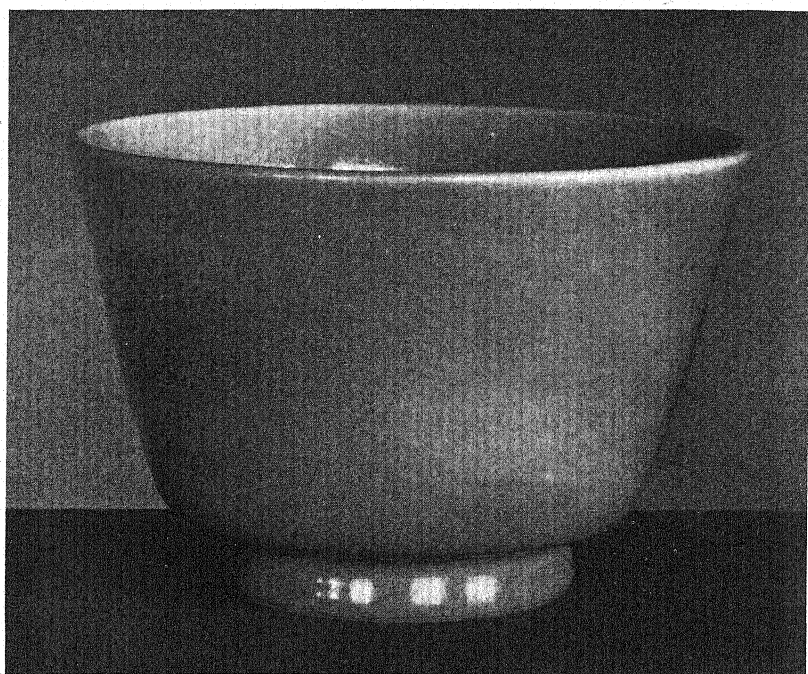
158A. PLATE PRINTED FROM A DESIGN BY VICTOR SKELLERN,
MADE BY JOSIAH WEDGWOOD AND SONS LTD.,
BARLASTON, STOKE-ON-TRENT. *See page 102*

158B. TABLE-WARE PRINTED FROM A DESIGN
BY GRAHAM SUTHERLAND,
MADE BY THE FOLEY CHINA CO. LTD., LONGTON, STOKE-ON-TRENT
See page 102



159. JUG PRINTED FROM A DESIGN BY ERIC RAVILIOUS,
MADE BY JOSIAH WEDGWOOD AND SONS LTD., BARLASTON

See page 102



160. MADE BY BULLERS LTD., MILTON, STOKE-ON-TRENT,
FROM DESIGNS BY A. HOY.
HARD-PASTE PORCELAIN. *See page 105*

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made without regard for either tradition or the requirements of use.

A few modern examples will illustrate what I mean. They show in various degrees the functionalist austerity and in all cases the characteristic virtues of precision, economy and simplicity.

First, some wares made for laboratory use in hard-paste porcelain (1). Their forms come very near to being absolutely functional, without period-mannerism or national idiom. But they were in fact deliberately and beautifully designed, in forms with all the merits I spoke of. They might have been in shapes no less efficient in use without having any of their actual beauty of outline and proportion.

Next, some bottles and crucibles made for industrial use (2) are equally without conscious artistic pretensions, but nevertheless achieve the status of works of art. Their cold precision and hardness are worlds away from the generous ease of mediaeval handwork, yet even these are recognizably in the English tradition.

Some kitchen wares (3) show again an English ancestry and are characteristic modern examples of utility and beauty in combination. The problems of handles and knobs and balance in use have called for design which has been admirably forthcoming.

Last among these instructive utilitarian wares are shown some oven-proof porcelain vessels of recent design (4). These go some way towards filling a gap I have long been conscious of in English pottery. Basins and pie-dishes are humble and neglected objects of use, but they could be really beautiful and worthy of a place on our tables, as they seldom are now. I always think of the Pyrex oven-glass as setting a standard which potters do not always reach. There is a great opportunity for the designer to plot out satisfying curves and well-proportioned moulded rims for such vessels. At the same time, designers must make them practical in use, make store-jars that are air-tight and casseroles that are easy to hold, and so forth; while it is for the technician to make improved impervious bodies for them. Of the significance of the material of these oven-proof wares I shall speak again presently.

I turn now to table-wares. First I would call attention to a service of Dutch make which I regard as a classic in the modern style (5). It is an admirable example of the functionalist school; the forms are so sparing as to appear to have designed themselves. But the beautiful shapes and details had of course to be chosen and invented. Like the

(1) *Plate 148*; (2) *Plate 149*; (3) *Plate 146*; (4) *Plate 147*; (5) Made at Maastricht; figured in Herbert Read, *Art and Industry*, p. 51; photograph not available.

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laboratory-vessels, this austere designed service almost achieves an impersonal, international style.

But the so-called modern qualities may be shown no less by wares still unmistakably in the English tradition, by wares which in fact have continued to be made in England for many years. The eighteenth-century Leeds and Wedgwood cream-colour is indeed often essentially modern in its simplicity and delicacy and precision. Many of the best modern table wares (1) are in shapes which have been for long familiar to us. Only in small details do they differ from those current in the eighteenth century. The unpainted wares show especially well the still-living tradition created by Wedgwood in the eighteenth century, which has been kept alive by his descendants and fellow-Staffordshire-potters. Such shapes were functionalist before the name was ever thought of.

Another unpainted (2) service shows a more decided movement in the direction of the specifically modern style, with its preference for a seemingly geometrical character in its curves, an austere and machine-like beauty. But even this does not wantonly abandon what I have called the English tradition of form in pottery vessels.

This apparently geometrical character is not only very much in the modern taste but it is also, as I said at the start of this analysis, something peculiarly appropriate to wares produced mechanically from a designer's drawing. This character is well illustrated by some typical modern Scandinavian pieces (3). The impression of hardness and austerity is carried over here from the shapes, with their clean-cut edges, into the very treatment of the surface with its hard-looking, dull glazes, with their polished appearance, and their rectilinear and geometrical incised patterns.

We can also show contemporary English work in a comparable style. These bowls (4) are more friendly and sensitive, and show a recognizable kinship with the English tradition as I described it at the outset. But like the Scandinavian work they have a great and characteristic beauty in their almost machine-like delicacy and precision.

I have now shown you some typical examples of modern pottery shapes, ranging from purely traditional handwork to mass-produced wares embodying some specifically modern characters. I have expressed the view that the handwork of the artist-potter is economically unreal and obsolete, and that mass-production should have the courage of its processes. I have not troubled to expose the error of mechanically imitating the accidents of handwork, such as the ridges left by the thrower's fingers; that was surely unnecessary.

(1) *Plate 156A and B*; (2) *Plate 155B*; (3) *Plate 152*; (4) *Plate 155*.

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I now turn from shapes to deal briefly with decoration. I would ask first of all, What part does decoration play in the modern English style? I think the answer is that it plays a very small part indeed. The best modern taste has until lately preferred plain wares depending for their appeal on beauty of material, form and workmanship. It is a taste that has been in strong reaction against decoration and especially against the degraded decoration which is still prevalent on many sorts of pottery made in England. I must speak plainly here, and I must say that in my opinion there can be no merit or attractiveness for an educated taste in the transferred coloured flowers done in a more or less slavish and lifeless imitation of old patterns or old styles of painting, or in many other of the smart painted 'modernistic' styles, such as one sees on expensive English porcelain in fashionable London stores. I know that manufacturers have to consider what will sell, and that a large part of the buying public still prefers something showy, however tawdry and repulsive it may be to an experienced eye. I remember once talking on this subject with the manager of one of the oldest English china-factories. Some plainer wares made by his firm had been chosen for an exhibition, but he felt moved to tell me that there was very little sale for these; people preferred the richly gilded wares with coloured grounds and transferred flowers, 'because,' he said, 'if they can afford to pay the prices we have to charge they like their friends to know they have done so.' But there is another public whose taste prefers something authentic, and I believe it could be much larger. Its preferences will prevail in the end, and it is in fact already the leader of fashion.

But there was of course something more than reaction in the movement against florid decoration. It was the consequence, I am convinced, of an almost total loss of the technical tradition of pottery-painting in the English factories. The tradition was never very deeply rooted. Painting in the Continental manner was taken up here in the eighteenth century, but the fan-painters of Sèvres and the snuff-box painters of Germany were always our real masters. Only in the bold free style of the delftware and in the simple formal sprigs of Chelsea-Derby, early Wedgwood, and New Hall porcelain were our painters really at home. But the ability to paint even these is hard to find at the present time, and it is useless, on this ground alone, to invite artists, however distinguished, to make designs for china-decoration, if the hands that are to copy them cannot make brush-strokes with that sort of life and conviction which belong to the art of painting. And of course it is useless in any case to attempt to make freehand copies of designs whose merit depends almost entirely on the inimitable calligraphy of the artist-designer himself. Appreciation of the

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qualities of painting has also come to be rare among the manufacturers themselves, who are apt to expect a neat and tidy copy of nature, or a smooth and empty facility in brushwork.

Freehand painting by artists of ability is of course economically impossible on wares of the kinds that have chiefly concerned me to-day. But there is a luxury market for such work, as there is for the studio-potters' stoneware; and it will be worth while at the point to illustrate some fine and typical examples of this, before passing on to the less ambitious kind of decoration which is the best that we can expect on commercially produced wares.

First then the painting inspired by the Far Eastern wares whose influence on English wares I mentioned just now. It ranges from a few profoundly studied brush-strokes (1), to powerful and intricate compositions in the Japanese manner (2). Even the slightest designs on such wares may be an object lesson in the use of the brush: one may find the simplest of brush-strokes very aptly placed (3), or a simple painted device which has an admirable life and spring (4). The autographic quality, as I should call it, of such painting, direct and living, is well seen in the incised work also done by the studio-potters. Examples of these are shown, though they are not strictly painting at all. Such work is a severe test of skill of hand and is hardly used in Staffordshire to-day. A box and cover (5) shows a line of varying breadth cut with a sensitive touch which must always be rare. A big cider-jar (6) is decorated in a bolder style which is no less vital and authentic. A kindred sort of decoration, employing lines scratched through a layer of lustre or other pigment was often used in Staffordshire a hundred years ago and has been once or twice revived with success in recent years.

Painting of a quite different kind has been done by a group of artists using the old maiolica technique of painting on the absorbent surface of an unfired tin-glaze. As you will know, this calls for a very sure touch. And the summary drawing practised by some of the best modern painters is especially well suited to it. Some vases have been admirably decorated in this manner by a distinguished English artist (7); and similar work has been done by another artist of the same school, who painted these tiles (8). This is almost the only work we can show to compare with the painting in the same bold free and masterly style done in recent years at the Copenhagen, Sèvres and other Continental factories. Some very much simpler work has also been done in the same studio (9), in borders and garlands lightly, even carelessly,

(1) *Plate 142A*; (2) *Plate 142B*; (3) *Plate 143A*; (4) *Plate 143B*; (5) *Plate 29A*; (6) *Plate 141*; (7) *Plate 144*; (8) *Plate 145A*; (9) *Plate 145B*.

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touched in. This is in fact the sort of painting which the hands at any of the old French faience-factories were accustomed to do every day. It has the same admirable unlaboured ease and freedom of touch. With its rich copper-green and purple-black colour it distinctly recalls the old Marseilles faience. All such work has of course no direct relation to the contemporary English factory-made wares, but it is an object-lesson for us, in brush-work, in the essential qualities to be looked for in freehand painting.

The last example of the studio-potters' work to be illustrated (1) has a more direct relevance to our subject. This is part of a service painted in the same red-and-black palette as some early Leeds and Staffordshire cream-colour; you will remember the teapots inscribed 'Speed the Plough', and the jugs with the names of owners. The feathery touch shown here is more accomplished and more sensitive than in the older ware, but it is work in the same manner, and the enamels make the same beautiful harmony with the ground colour. That was a manner of painting, with its sprigs and formal leaves and flowers, which may still be practised in the factories to-day with some success. It is hardly necessary for me to show you examples; these excellent table-wares (2) are perhaps more abstract in style than most of their kind, but they are otherwise typical. But even here the painting is not quite what we meant when speaking of painting on the earlier English wares and on the studio-pottery. It comes very near to mechanical reproduction; its manner is poles apart from the loose free touch on the border of the vase I showed you just now. And when each colour is added by a different hand the touch inevitably becomes, as we say, mechanical, and the resulting work can hardly be called anyone's own.

The question then arises whether there is any artistic advantage in clinging to handwork of this restricted kind in the circumstances of present-day industry? Would it not be better to rely frankly on mechanical reproduction in stencilling or in the transferring of engraved designs? I am very much inclined to think that it would be.

When I speak of transfer-printing I must not be misunderstood. I do not refer to the lithographic or other transfers in colours, used to reproduce the appearance of flower-painting and the like; I refer to prints in the manner of those used to decorate old Worcester porcelain and Wedgwood's early cream-colour. They were prints which were frankly the work of an engraver, either in line or in stipple, printed usually in one colour, but sometimes painted over, not in imitation of nature but in a broad and formal decorative way.

(1) *Plate 157A*; (2) *Plate 157B*.

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I think there is every reason why printed decoration such as this should enjoy a period of the happiest revival. Not only is it a traditionally English form of pottery decoration, invented in England, which contributed largely to the first success of English pottery abroad, but it is in a remarkable way the counterpart of the tendency in the design of shapes to which I referred just now. It is the work of an 'outside designer' in the manner I have described as characteristic of modern mass-production. But the engraving- and printing-processes used, whether lithography or engraving on wood or metal, or the photo-mechanical reproduction of a drawing, can be autographic, and reproduce the artist's own lines and touch in an entirely satisfactory way. The tentative employment of artists of repute to make engravings for pottery-decoration has already been begun, and this seems to me a movement of great promise. The various arts of engraving and lithography and printing have attracted some of the very best talent of to-day, and there are many gifted artists who could be employed in this way for our delight. All I would ask is that the artist's own engraving should be used; it should not be reproduced or translated by the potter's engraver, however skilful he may be, into something else.

Three examples are illustrated. One of them (1) takes the chintzy rose-bud manner of the early nineteenth century, and makes of it something fresh and delightful; at the same time it is curiously unsentimental, almost simple-minded and childlike, like other work by the same artist in painting and drawing. Another specimen (2) is broad and simple with a particular quality given by the use of white line on black. It is one of what was, I believe, a pioneer series, the first to take up again the use of true engraving on pottery. The third (3) was the work of an engraver who was one of the most gifted of all in our time; it is rich in fancy and resource, essentially creative in the modern manner. It is entirely original, witty and beautifully decorative, and typical of the kind of engraving I would like to see on English pottery.

But these are only three of the innumerable sorts of invention of which contemporary engravers are capable. Many more of them could be employed. It would of course be necessary that the artists' creative gift should be understood and respected. It would be useless, for example, to demand of them a mere imitation of nature, without the full employment of the linear or other fantasy to which their medium lends itself. To demand 'accurate drawing' and 'truth to the colour of nature' would be to miss the whole point of their work.

I have now attempted to trace and point out to you the elements in

(1) *Plate 158B*; (2) *Plate 158A*; (3) *Plate 159*.

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the design of shapes and decoration which I think are of vital importance in English pottery to-day. They make little show, perhaps, in some of the shops, but they are none the less significant.

We may now ask ourselves, What of the future? To prophesy is proverbially the most gratuitous form of folly; but if I were allowed any licence in the matter I should merely say that the tendencies I have noted will continue. The increase of mechanization will bring well-designed but mechanically reproduced and multiplied wares which will have the virtues characteristic of a machine-age. They will be 'fine and clean and strong', made with 'Precision, Economy and Simplicity'. Their decoration will be sparing for a time, until reaction brings again, as it should, a greater freedom and delight in lively patterns and original fancies. Already we crave the spontaneity of hand-made, hand-painted studio-pottery. However economically unreal their makers' efforts may be, considered in the normal way as useful ware, we buy them for decoration, as we buy pictures, when we can afford them.

But the production of clean fine wares for everyday use will, as I believe, continue to develop along the lines I have indicated. Innovations there will certainly be, and these one hopes will be in the direction of still further improved quality. Fine quality of materials and workmanship are still the recognized virtues of English craftsmanship, appreciated abroad as well as at home. Many English products are cheap, it is true, but it is a cheapness that comes from skill, not from flimsy materials. For our pride is in quality, and that cannot always be cheap.

It is in quality and novelty of materials, then, that I look for the greatest advances.

Fineness of grain, strength and a subtle beauty of colouring in a taste enlightened by the early Chinese, are qualities I expect to be sought in table-wares. Simplicity and directness are special virtues in ceramic colouring, and there is little to be said for glazes artificially mottled and broken in imitation of the accidental markings on a Chinese glaze. Scientific research will also doubtless bring new and exciting glaze-colours and pigments—such as greys and blacks and many others, some of them obtained from the rarer metals.

In one particular direction I look for innovation in the use of colour. Already before the War Continental pottery-chemists were experimenting with new pastes softly coloured in their substance. I remember with pleasure some pale greens, greys and blues from Nymphenburg. Some significant work in this direction has also been done in England. The use in the same piece of contrasting coloured clays goes back to the early Staffordshire wares. With fine materials it may

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give a very satisfying result, as in some well-known Wedgwood wares in two colours (1).

Still more important in this matter of quality is workmanship. There are as you know a hundred details that may make all the difference between a perfect and a merely ordinary result, and it is unnecessary for me to mention more than a couple. I think here especially of the treatment of edges and their relation to weight and substance. It is sometimes supposed that to achieve thinness is somehow the final triumph of skill in pottery, and I do not question the advantages of a well-considered delicacy in the edges of a tea-cup, or the disadvantages of clumsiness. But the odiousness of modern Japanese egg-shell porcelain is enough to show that thinness is by no means always a merit; substantialness is often preferable, as in the eighteenth-century Saint-Cloud porcelain and other French soft-pastes. Here I should like to take as an example the teapot from the parti-coloured service last mentioned, though a cup of the Chinese porcelain known as *blanc-de-Chine* would do just as well. It is a teapot I have used to make tea for myself while on night-duty once a week during the whole five years of the War and I am very familiar with it. Apart from the great beauty of its cream-and-brown colouring it has given me a constant satisfaction in the handling. Its edges, spout and other details are finely and delicately made, but as a whole piece it is substantial—there is no sparing of weight where it is desirable for strength, and it has a beautiful balance. I am tempted to call this high distinction of form and substance a Rolls-Royce quality, and I should like it to be something for which our English pottery was everywhere famous. As in Wedgwood's time, in the eighteenth century, there would then be 'no comparison', as they say of the car. 'It is English and good: it will last,' they would say.

Finally on this subject of quality in materials, I must mention and not evade a question which may well be controversial among you. I refer to the making here of true porcelain, or hard paste, of the Chinese and Continental type. It is not for the first time that a decision has had to be made in this matter. When in 1775 Josiah Wedgwood opposed the renewal of Champion's patent for hard-paste manufacture, he was concerned to secure a supply of Cornish materials for use in earthenware, rather than to make hard-paste himself. His Queen's ware was at that time much more economical to make, and he disdained the Chinese material. But now much of that is changed. We fire by electricity, and fetch some of our materials from the ends of the earth. Hard paste has for some time been made successfully at

(1) *Plate 151.*

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Lambeth and at Worcester, as well as in Staffordshire, and it is difficult to believe that there is any technical obstacle to its extended manufacture here. The extra cost of firing it must surely be considered worth while for several reasons. Of its superiority in many respects when made with modern technical resources I think there can be no question at all. It is immensely strong and fire-proof. It has a singular beauty, like a miraculous sort of very hard glass, which in the old Chinese importations once took all Asia and Europe by storm. It is exceptionally clean in use and here again I must mention a personal experience. In the past five years I have done a good deal of washing-up; it has sometimes been English cream-colour and sometimes a service of German hard-paste which I possess, and again I can only say that there is no comparison. Hard-paste of course does not take enamel painting very well, but that does not greatly matter at the present time. Its unsympathetic hardness was a disadvantage once, but scarcely so now; it is now almost a virtue, a quality characteristic of the age.

As manufactured in France and Germany this porcelain is a formidable rival to the English earthenware and bone-china; and I cannot help thinking that a more widespread manufacture of hard-paste in Staffordshire, with all the technical skill we have at command, would be a great commercial asset. As made here already it has many of the characteristic modern virtues, as two examples will show (1). One is a dish of basically Chinese form, given an added clean precision in the modern Western manner; the other is a finely-proportioned bowl with the same qualities. Of the use of this porcelain in oven-proof wares I spoke just now and showed you some examples (2). If a more general manufacture of this hard-paste were added to our other resources, and wares were made in it with all our traditional attention to quality in workmanship and sound English good sense in shapes, it would be a great advance, not without financial reward perhaps. It would certainly add greatly to the pride I always feel in your Staffordshire industry and its achievement.

(1) *Plate 160*; (2) *Plate 147*.

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